TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Rockwood, N. Y.

ADELINE STANHOPE WHEATCROFT

A Voice has been heard in the land! It is the Voice of Scudder! Scudder of Jersey!

Every once in a while you hear one of these still small voices in the night. The professors in the Chicago colleges and the clergyman in the Jersey pulpits get tired of the deadly quiet of their lives and say something that gets into the papers.

Once a man gets his name among the newspaper rumors he's in touch with life and events. So Scudder prepared his bomb in the shape of a sermon with girl for the text.

He said the American girl should climb trees and eat corn beef and cabbage. And Trixie Friganza or some such name immediately went to Central Park and was snapshotted on a branch with her eyes rolled up.

Trixie is with a Broadway success, The Chaperone, and has won a hit with one of those limber up dances, such as Bessie Clayton has made famous. So that climbing a tree was a mere nothing to her and getting photographed up a tree was play.

But Scudder seemed to have reached the hearts of the theatrical profession, for almost immediately after Trixie's lofty climbing act a lot of the girls in A Chinese Honeymoon went to a restaurant and ordered corn beef and cabbage for luncheon. Ugh!

Why Scudder pins his faith to this homely dish as a girl food is one of those things that cannot be explained. There must be some psychic element of success in the combination.

President Roosevelt dotes on it, Mark Hanna gave a corn beef hash luncheon in Washington a short while ago and now comes Scudder.

I should hate to have to watch a chorus of girls that had trained on this diet for any length of time. Cabbage is the most indigestible of all vegetables. It will kill a young child.

It is hard to kill a chorus girl, but I hope it won't get to be a fad to go in for Scudder's theories. Another of his utterances was that his ideal of an angel weighs a hundred and thirty pounds.

We can rest easy now. Scudder has spoken. But he can't tell us that corn beef is better than fresh beef, or that cabbage is more healthful than green peas.

We're easy, but we can't stand for all that Scudder says. But it is interesting to observe that at last the pulpit is taking up this question of food. It's a vastly more important subject than people seem to think.

That is to say, there is much more to it than the pleasure of the palate and the nourishment of the body. Food has quite as much to do with the mind as with the body. It has properties that are mysterious and powerful in shaping thoughts, actions and events.

It has its influence in the politics of nations as well as the affairs of individuals. To study it will reveal all sorts of odd things.

Yet as a rule our literature dismisses the subject of gastronomy as petty and unimportant. Or else groveling and earthy. It is neither of these.

But until it is given more thought publicly many things will go awry that different food conditions would better.

I talked once with Smile, the curry chef who used to be at Sherry's, and he it was who first unfolded the tremendous idea that food makes character.

He said that the natives of India were, as we know they are, possessed of their psychic power because they lived on curries to such an extent. The food of India makes the men of India tall, straight, strong, and princelike.

They never grow fat, gross or unaesthetic. Their sins don't show on them, as do the sins of other men. They suggest majesty, nobility the uprightness that is expressed in their well poised spines.

Some time ago an Indian prince was at the Waldorf. He wore the white turban and the artistic dress of his country. He made all the other men look like thirty cents. I told the man I was with this.

"Oh, that's just because he has those theatre clothes on," he said. "Any fellow who wore a pillow on his head and rubber soles on his shoes and glided around like a boa constrictor would attract attention."

"It isn't attention he is attracting," said I. "It's reverence! Every woman in the room wants to fall at his feet!"

"That's because he's an Ahkoond, or whatever it is."

"No," I said, "it is because he is what he is!"

This settled it. He couldn't get over that.

Well, Smile told me that it was because of the curry diet that the natives of India have that upstage air. Smile is something of a kosher Kiplingite, except that he's shy about two feet of the height that gives the proper mountain peak effect.

The clean cut little Jap is largely the result of his rice diet, the Irishman of his whisky and the German of his beer.

People who act and sing and paint and frivol with the creative arts should study their foods with the greatest care.

They may kill an inspiration with pie and strangle a glorious idea in its birth by the wrong kind of gravy. They say deviled turkey legs will make a slow man propose.

Foreigners, the French and the Russian people have a much more thorough knowledge of this subject than we have here in America. We are awfully ignorant of things culinary. Scudder may be about right. Corn beef is our limit and that's why our great men, Scudder and a few others, choose it as their standard.

Canvas back duck is on every dinner menu, but we don't know how to cook it. We think we do, but we don't.

Prince Henry discovered our gastronomic weakness in this respect, and toward the end he signaled across the table to Chief Wilkie, of the Secret Service, when he saw another canvas back come on.

Chief Wilkie, who was with the Prince as a guard during the visit, was always seated exactly opposite the Prince at dinners. Resting beneath his spotless shirt front there was a revolver.

And Prince Henry, whom this idea amused, tapped his own shirt front and smiled across the table at the Chief when they rushed that last raw duck. You know how they killed a cat once? We nearly killed Henry with canvas back.

Even the most accomplished *chefs* have a way of sending a duck to the table nearly raw. Some cannibals like this, but it sickens sensitive people as much as do the weird duck presses, that are so featured in some restaurants when they should know better.

When Henry entertained on his yacht the day of his departure his *chefs* served the duck sufficiently done. It was commented on. Think how we must have suffered.

If he had journeyed as far South as Virginia he would have had the pleasure of tasting the canvas back to perfection with hominy equally delightful.

The late Charles Ranhofer, than whom no better *chef* ever lived, admitted that any Southern mammy could beat him at cooking wild birds.

They've got a little way with them. Sometimes they split and broil the duck and send it to you smoking hot on a hot plate with currant jelly and hominy.

Then you can say you've lived.

The magazines devoted to women's interests do much to retard culinary progress in America. They try, but they don't seem to know.

They hire cooking teachers of reputation to conduct their culinary departments. They are good cooks and good teachers, but they can't write, as a rule, and they know nothing of the journalistic necessities for being up to date.

In May and June, when the markets are overflowing with riches, you'll learn from the *Ladies' Real Easy* how to make prune pie. They'll give you a picture of the pie—a real photograph. What more do you want?

Then writers on cooking are always groveling.

You can't get them to take a high view of the subject—an esthetic view—a view that men will understand.

Some few weeks ago a high-class New York paper began to give attention to such matters. I commenced to cheer up. With highly intelligent editors, who know they are dealing with readers of position and culture, we will get some hot stuff in the way of gastronomy.

They'll interview Hanna on his hash and snap him before and after. They'll get the King to tell us a thing or two about wines. Mansfield will explain why he threw the famous chop.

But in about a week they were in the mire on their hands and knees with the deadly food photograph in evidence.

"Great care should be exercised in choosing a soup bone," gravely asserted one writer, and after this stunning truth had been hurled home and given time to sink in, the saga went on in a saucy little way. "There are always plenty of good pieces of pork to be picked up in the market," she wrote.

This wasn't mere word painting. The lines throbbed with life itself. It was gastronomically Kiplingesque. It was the Real Thing.

But to return abruptly from all this to hash, the Hanna hash is a subtle dish. It is the same hash that Chamberlain used to serve in his Washington place, and the recipe is the late lamented Thomas Murray's.

You mustn't confuse it with Joe Howard's corn beef hash or Herman Oelrich's corn beef hash. It is less, yet more than these. It is hash that has helped to make history.

THE MATINEE GIRL.

MRS. WHEATCROFT.

The first page of THE MIRROR bears the most recent likeness made of Mrs. Adeline Stanhope-Wheatcroft, director of the Stanhope-Wheatcroft Dramatic School. This school, through the genius and constant effort of Mrs. Wheatcroft, has been for a number of years a very important factor in American theatrical life. Scores of young men and women now in excellent positions on the stage received their training in the school, and among its graduates are several players who have already risen to places of honor in the profession.

The home of the school at No. 31 Fifth Avenue is splendidly fitted and equipped for the purpose. Contained in the building are spacious class rooms and halls for fencing and a small theatre upon the stage of which the advanced pupils rehearse and present privately the plays that are a part of the regular course. The public performances are given at the Madison Square Theatre.

This year Mrs. Wheatcroft has made a new departure by continuing the regular work of the school through the Summer. The institution is now in full operation with its complete corps of teachers and a larger number of pupils than ever before. Indeed the school has never been so prosperous as at the present time.

Dolettres, Violette Etoilie (Star Violet). Newest, most delightful Violet odor, in Perfumes, Soaps and Powders. Dainty and distinctive. Try it.

A STORY OF SMOKE.

The somber smoke of soft coal lay over the canyon, which is called the Rialto, like a lid. Occasionally a sullen wind stole in from a cross street and swirled the floating filth around and about in hot, sickening eddies. The Panama hats of the groups of leading juveniles became speckled and spoiled, and the erstwhile spotless linen of the leading men was gobbed with grime. The one man to be seen in the length of Mummer's Mile whose face and raiment were immaculate was the old manager from Pittsburg. The old manager from Pittsburg was serene and smiling. The smoke smiled him not. It treated him with the sweet consideration of an old friend. So, while others dusted their clothes and swore the Pittsburg man beamed amiably upon his acquaintance and related genial tales.

"I think," said he, "that if this smoke continues much longer, so that New Yorkers may learn what real smoke is, I shall put on a revival here of A Stoker's Sin."

The oldest and the youngest actors in the group fidgeted nervously. Neither of them had ever heard of A Stoker's Sin. But it is criminal, on the Rialto, to betray ignorance of any play that ever was, so they held their peace. The old manager from Pittsburg saved them. He drew a whiff from his stogie, and in a dreamy, reminiscent voice continued: "A Stoker's Sin was, or is, a melodrama. I may say truthfully—since I hold the exclusive rights—that it is the greatest melodrama ever written. I wrote it myself. I produced it myself with a map company in Pittsburg, in the early eighties. I shall, as I say, revive it here."

"But what has the smoke got to do with the play?" asked the youngest actor.

"Everything," exclaimed the man from Pittsburg. "A Stoker's Sin is founded on smoke, it reeks with smoke—but, nevertheless, I am giving you no pipe dream. The true circumstances were these. I found myself, once upon a time, with a Pittsburg theatre on my hands and no attractions to fill the four weeks' time at the close of the season. I had a chance to book a medicine show, but refused, as I am a man of the highest artistic principles. Growing desperate I decided to become an author-manager. Therefore I bought a stack of yellow-backs, and engaged a derelict reporter to read 'em and mark the speeches and situations that he thought would appeal to Pittsburgers. I got an idea for a plot from a murder story in a newspaper, and under my direction the reporter worked it up and hitched the assortment of speeches together. In less than a week's time I had completed my play. It was, I assure you, a masterly achievement.

"The organization of a company was an easy matter. So many traveling companies had closed suddenly at my house that season that players were plenty in Pittsburg. But it was an odd assortment that we gathered together. Every actor and actress in the outfit had played in nearly every melodrama ever written, according to their own accounts. When A Stoker's Sin was put in actual rehearsal we found that these statements were correct. They knew every line that we had in the play. But of course the arrangement was new to them. A line snatched from Managpa, when spoken on the stage, would set the whole aggregation off on a scene from that play. Once the stage-manager read a cue from my drama, and the idiots went through half an act of The Hidden Hand before we could stop them. On the night of the dress rehearsal things were as bad as they could be. The actors murdered my drama mercilessly. And they were none too pretty to look at, either, when they got into the costumes that I faked up. The scenery and effects were, I confess to you, the worst ever seen on the American stage.

"After the rehearsal the stage-manager and I went to a tavern near by to drown our sorrow and disappointment. We drank absinthe. The occasion demanded it. And the absinthe saved us. The stage-manager, who in happier days had been in Paris, took his in the French fashion—dripped. As he was dropping the water into his seventh dose, watching the "green delight" turn to gray like pearly smoke in his tumbler, his face became wreathed in a gladsome smile, and suddenly he leaped to his feet with a cry of pure artistic joy.

"'I have solved the problem of A Stoker's Sin!' he shouted. 'The secret of success for that play is smoke! Smoke will save us! That play is a Pittsburg play. It wants local color. The local color of Pittsburg is smoke color. Do you follow me?' I did not follow him. I refused to follow in what seemed to be the mad wanderings of a maniac. But I was sick of A Stoker's Sin, and I told the stage-manager that he might do anything he pleased with the classified production so long as he didn't bother me any more with it.

"The next night I sneaked into a box to watch the first performance. I wondered what my absinthian stage-manager might do. What I saw astonished and delighted me. The stage had been equipped with a series of black gauze drops, the purpose of which I could not quite fathom. But I was not long left in doubt. In the first scene the players went to pieces, getting tangled up in speeches from M'liss. Directly the gauze drops were lowered one by one, and in the gathering gloom the prompter's voice was heard interjecting a speech, presumably a part of the play, about the fearful smoke in Pittsburg. The audience fairly shrieked with delight at such realism. During the clamor I heard the stage-manager straightening out his players. The drops were slowly lifted, giving the effect of the passing of a smoke cloud, and revealing the actors again. After that, whenever there was a hitch, down came the gauze drops. The sensational spectacular effect in the third act went to smash; but nobody knew it, for the stage was suddenly made black with the smoke effect. The audience went wild. The papers next day said that I had reached the pinnacle of realism; that in A Stoker's Sin the atmosphere of Pittsburg was perfectly reproduced.

"I presented the play for nearly a year in Pittsburg and neighboring towns and made a fortune on it. As I say, if the smoke keeps on in New York I shall revive it here. All it needs is smoke, and smoke seems to be coming our way."

PRIEST A THEATRE MANAGER.

A Roman Catholic priest has become a theatre manager. He is Father Barth, of Stephenson, Mich., and the theatre is his parish house. Stephenson was without a place of amusement until Father Barth, having been so petitioned by the townspeople, fitted the parish house with scenery and began booking attractions.

GOSSIP OF THE TOWN.

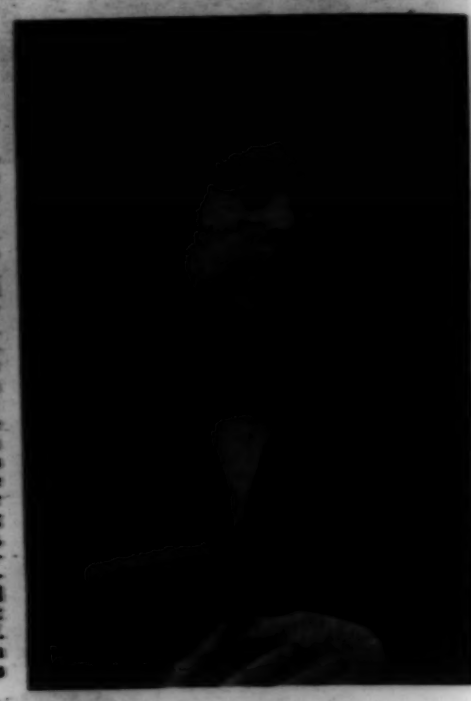

Photo Benjamin Studio, Cincinnati, O.

Little Beatrice Menoti, the subject of the above portrait, has been engaged by Monroe and Armstrong to originate the role of the Little God-Sister in Searchlights of a Great City. She also will be featured in vaudeville speciality. Little Beatrice established herself as a remarkably clever child actress by her bright performance in At Cripple Creek last season.

Janice Wyma, the past season a member of Weber and Fields' company, has returned to the city after a visit to her home in Chicago.

Edith Kenward, once the kangaroo dancer of Dr. Bill, is now the Paris correspondent of the London *Music Hall*.

Victor Lee, the magician, will open his season at Lawrence, Kan., on Sept. 1.

A daughter was born to Mr. and Mrs. Robert Wayne on June 14 at Owensboro, Ky.

Lillian Russell's daughter, Lillian Solomon, graduated from the Institute of the Holy Angels, at Fort Lee, N. J., on June 17. Miss Solomon will sail for Europe on July 12, where she will finish her education under the supervision of her aunt.

Leon Mayer is to be manager and George Blumenthal business-manager of the new West End Theatre.

Frank McKee has secured the American, English and French rights to Ramsay Morris' new play, Judith. Mr. McKee will dispose of the English and French rights while he is abroad this Summer.

On last Wednesday afternoon Dunn and his band attended a performance of The Show Girl at Wallack's, and on Sunday evening The Show Girl company returned the visit by attending the Dunn concert.

The engagement is announced of Thomas D. Bates, for ten years the business-manager of the Ellsford company, to Claire Washington, of Stockton, Cal.

Tom B. Davis has completed arrangements with Sidney Jones and Owen Hall, the authors of The Geisha, The Gaiety Girl, and A Greek Slave, to collaborate in a musical comedy which will probably be produced next Easter at the Lyric Theatre, London. Charles Taylor is to write the lyrics. It is possible that Mr. Davis may take a lease of the London Apollo.

A divorce was granted to Julie Opp from Robert Loraine in London, June 18.

Mrs. Frank E. Butler (Annie Oakley), long the "Little Sure Shot" of Buffalo Bill's Wild West, was operated on at St. Michael's Hospital, Newark, N. J., last week. Mrs. Butler sustained internal injuries in a railroad accident about a year ago.

H. J. Carvill, of E. H. Sothern's company, left for England on the *Teutonic* June 17. He will return early in September.

Charlotte Nicoll Weston, well known in New York society, is to make her stage debut next season in The Climbers. She will have the role of Miss Godesby, first played by Clara Bloodgood.

Charles W. Stokes, who has been touring Great Britain with Arizona, sailed for America on the 14th and will spend his vacation at his home on the Hudson.

Mary Poore will again assume her original role in W. H. Lawrence's production of Genevieve G. Haines' play, Hearts Adams, when it is produced at the Bijou Theatre in September.

Perry Alexander, who graduated last April from the Stanhope-Wheatcroft Dramatic School, has been engaged by William A. Brady to play the juvenile lead in 'Way Down East next season.

Herman Perlet and Herbert Hall Winslow are writing several new numbers for When Reuben Comes to Town, that will be sent on the road with two companies by Morris and Hall. Mayme Gehrue has been engaged to play one of the principal parts. The Althea Twins have also been signed.

Henry B. Marks has been in town for the past few days booking the tour of Sam Morris in The Peddler's Claim.

J. C. Kloss, stage machinist, and Harry Squires, first assistant stage carpenter, for J. H. Wallick, are at Middletown, N. Y., building Mr. Wallick's next season's productions.

Louis Eagan will leave New York for Chicago July 1 to direct the rehearsals of C. T. Dazey's The Burglar and the Waif, the first performance of which will be given July 29. Mr. Eagan has also been engaged for the coming season by Mr. Frank McKee for Ramsey Morris' play, Ninety and Nine, which will be produced in New York.

Frederick N. Innes, the bandmaster, filed a bankruptcy petition in this city June 18. The liabilities are placed at $10,628.50 and the assets at $200.

Booth Tarkington was married in Indianapolis June 18 to Laurel Louise Fletcher, of that city, which is also Mr. Tarkington's home.

One of the chief hits in the performance of A Runaway Girl by the opera company at the Boston Music Hall last week was that of George W. Leslie as Flipper.

The seasons of the Aborn Opera companies at Chase's, Washington, and the Orpheum, Brooklyn, have been extended because of the success attained. The policy of substituting opera for vaudeville during the Summer has been so well received that Milton Aborn, who originated the idea, has laid before the Association of Vaudeville Managers a plan to extend it to ten theatres next Summer.

Grace Whitworth, who played the heroine in Sporting Life, recently underwent a surgical operation in Chicago. She will rest the remainder of the Summer at Grand Rapids, Mich.

Marion Childers is dangerously ill at her home, as the result of a shock to her nervous system said to have been caused by looping the loop at Coney Island.

The H. J. Carpenter company is now occupying Room 12 at 1358 Broadway, formerly the office of W. H. Vanderville.

IN OTHER CITIES.

SEATTLE.

Mothe was very capably presented by the Harrington Reynolds co. for their second week at the Seattle 8-14. This play was given from the original manuscript as played by Beerbohm Tree in London. Blanche Douglas deserves great praise for her excellent performance of Yvon. Harrington Reynolds was exceptionally good as Lord Tom. Redmond Howard as Cerons and Ben Johnson as Prince Rimski greatly strengthened the very favorable impression they have made. Lillian Breamaker acted with all the heartlessness befitting Lady Dolly. The rest of the co. were all capable. Good business was done during the week, and Mr. Reynolds and Manager Hoyt, who are interested, express themselves as much satisfied with the encoreing. John Daly Murphy closed with the co. 8 and left for Los Angeles, where he will join the Ralph Stuart co., with which organization he was formerly associated. Edwin Lang will open in The Black Flag 15-21. The Mysterious Model, a new adaptation from the French, 22-28.

Russell and Drew, of the Third Avenue, have organized a clever stock co. for a Summer season of at least four weeks, including R. E. French, Frank Stedick, Hamilton Armour, Sydney Platt, Elizabeth Hale, Jessie Kelton, Earle French, and others. Hands Across the Sea and The Golden Giant Mine were offered 9-14. Both plays were well staged and acted, and large audiences were drawn throughout the week. Just Before Dawn and East Lynne 15-21. Roanoke 22-28.

The Grand was dark during the week, and the present season will close with Kathryn Kidder in The Country Girl and Francillon (a new version of the play recently produced in San Francisco) 15-17.

The Elks' Carnival, that will be held Aug. 18-30, is being pushed forward with typical Seattle energy, and it is the aim of the local lodge, No. 92, to out-do the carnival of Tacoma of last year, and the carnival at Portland the year before. Barbour, the carnival and fair promoter, who has had charge of the Minneapolis carnival, is expected to arrive 15, when he will assume control of matters. A very desirable site has been secured embracing several blocks on Union Street, a large area of the old State University grounds, and the site whereon will later be erected Seattle's Government buildings. As soon as all fair conditions are in the field for queen of the carnival, several rolling places have been established in different parts of the city, where a small tax is levied upon each vote, and the contest is a lively one. The carnival buttons are already here, and are very pretty souvenirs.

The Richard Mansfield co. spent a day of rest and pleasure 13 at the Klonber Green River Hot Springs, a popular resort in the Cascade Mountains on the line of the N. P. R. R.

Manager Howe, of the Seattle, returned from Butte to-day with his wife and daughter, where he had been for the opening 8 of his late acquisition there, the Grand Opera House. The theatre was opened by the Manhattan co. in The Butterflies and this co. will play several weeks longer. The Harrington Reynolds co. will close its present season at the Seattle early in July and will open at the theatre in Butte for a season of four weeks from July 6. The co. then returns to the Seattle to remain indefinitely.

Manager John Cort, of the Grand Opera House, returned from New York and the East 9, where he had been on a trip in connection with his bookings for next season. From the attractions he has already announced it is anticipated that the coming season at his theatre will be even more successful than the last which was very satisfactory.

Frank Coombs, who is probably the most popular of Seattle's amateur entertainers, since he has occupied a position of prominence in nearly every amateur effort of note, has accepted an offer from the manager of Haverly's Minstrels for the season of 1902-3, and will leave Seattle July 1 to join that organization in New York city. Mr. Coombs is a member of the local lodge of Elks, and has a host of friends throughout the city, and it is planned to give him a testimonial benefit before his departure.

Fifty-four members of the Utah Press Club as the guests of the Seattle Press Club attended the performance of Mothe at the Seattle, in a body, 14.

RODNEY D. WHITE.

DETROIT.

A theatrical event of considerable note was the appearance of Mary Mannering and Kyrle Bellew in The Lady of Lyons at the Detroit Opera House 11. Notwithstanding the lateness of the season, a very large audience was present. It was evident that the play itself did not appeal strongly to the spectators, their stamp of approval being rather for the players. Miss Mannering's Pauline is a very winning one, but her success is it line more in her personality than in dramatic art. Possessed of a beautiful face and gracious manner, she at once enlisted the audience in her favor, but her more impressive scenes lacked power. Kyrle Bellew made an ideal Claude Melnotte. He made a striking figure, has a pleasing voice and showed rare intellectuality in executing the role. Edwin Arden, as Beauseant, was excellent. Colonel Dumas was capitally portrayed by Maclyn Arbuckle. Glavis was cast to Edward Abeles; Iona, Deschapelles, W. H. Thompson; Gaspar, Brandon Tynan; Madame Deschapelles, Kate Pattison Selton, and Mrs. W. H. Jones as the Widow Melnotte. They were all equal to the demands made upon them. The stage embellishments were quite as elaborate as had been promised.

The Detroit Opera House remains closed until 27, when Richard Mansfield will present Beaucaire. This will finally close the season.

Manager Hunt, directing the Pike Theatre Stock co., fittingly chose for the closing of a most successful season of eleven week 16-21, at the Lyceum Theatre, The Banker's Daughter. Every member of the co. had an allotment in the cast, and the scenery was handsome and effective. It is seven years since this play had been seen on the local stage, and it drew large houses. The character of John Strebelow was well handled by Byron Douglas, who has proved that he has the faculty of understanding thoroughly every role he undertakes. George Forrest was cast as Count de Carajac, and was very capable. Charles Waldron was very much liked as handsome Harold Rutledge. No one of the cast gave a better presentation than did John B. Maher as George Washington Phipps. Thomas M. Reynolds acted the roles of Mr. Babbage and Mr. Brown very successfully, his conception of the former being especially commendable. Lawrence Westbrook was made known in the person of W. A. Hackett, and J. Gordon Edwards was in the right place as M. de Montvillais. Angela Dolores, as Lillian Westbrook, was very pleasing. As Florence St. Vincent Brown, Linda Hudson Collier was, as usual, charming. Aunt Fanny Holcomb was a very lovable person as portrayed by Emelie Melville. Angela McCaull was seen as Lizette. The co. will return next Spring for another long season at this house. The announcement is welcome news, and each and every member of the co. can be assured of a right royal welcome.

The Lyceum is now closed for the season.

Whitney Opera House closed its season 14. During the Summer it will be in the hands of painters and decorators. New seats are to be put in the entire house. It is expected that the theatre will reopen the early part of August.

Gus and Max Rogers were visitors in Detroit last week, en route to Mount Clemens, where they intend to take a few weeks' vacation. While in Detroit they were at the Russell House.

Another of the Detroit colony of amateur actors has left his native city to try his fortune on the professional stage, E. George Shaer, who has recently been engaged by the Thompson co., to commence work next October. Mr. Shaer is still quite young, just entering the twenties, and was a member of the Central High School. He has played in several amateur cos., both here and in the East, and last Winter was a member of a professional co. in Chicago.

A. G. Delamater, connected with Broadhurst and Curtis, of New York, passed through Detroit last week.

A. FRANCIS.

PITTSBURG.

All of the theatres now being closed, those seeking amusement have only the pretty and capacious Duquesne Garden, with its opera and vaudeville, and the four parks, at each of which there is a different band.

The Isle of Champagne was produced at Duquesne Garden 16-21, and its delightfully tuneful music and humorous story were well interpreted by the stock opera co., and was hearty approval from large audiences. Charles H. Drew in the role of King Pompanoy, the Second, was very acceptable. John J. Martin was excellent as Apollinaris Frappe, the Prime Minister. Thomas H. Persse, as Prince Kleiguez, did well in the short part allotted him. His voice was slightly impaired the preceding week by overwork, but is all right again. The efforts of George R. Sinclair and Charles H. Cantor as Most and Chanlon, respectively, were somewhat weak. Edith Mason made a modest and pretty Priscilla, and increased her growing popularity. Mary Carrington's Diana was pleasing; and the Ben Blunacle of Robert B. Pigott was good. These two danced a sailor's hornpipe that was well received. Marie Stone, in the part of Brigitt, had only to appear pleasing to the eye, in which she succeeded. Lelia P. Gardner, as Abigail Peck, was entirely out of her element in the role. Nevertheless, she did her best. The chorus seems to sing and act better each succeeding week. Both the scenery and costumes were admirable, as usual. In the Palm Garden the Mandolin Quintette was retained to furnish selections during the intermission, and after the opera Jack and Adams proved good entertainers. Orpheum 16-21.

The attractions at the parks 16-21 were nearly the same as those of the preceding week—as most of the bands only changed places with one another. Calhoun had the Third Regiment Band, of Pennsylvania; Kennywood, the Duquesne Ladies' Symphony Orchestra; Oakwood retained Sweatley's Band, and at the Southern the Homestead Band, of Chicago, was heard.

Manager Harry Davis, of the Grand, went to New York 12 in the interests of J. L. G. Clarke's new play, Lady Godiva. He will also engage some new people for his stock co. next season.

Amelia Gardner, of the Grand Opera House Stock co., has completed arrangement to play leads with the stock co. at Rochester, N. Y., opening June 23.

Marion Ballou, of the Grand Stock co., was given a farewell supper at the home of Helen Price, the closing night of the season.

Alice Gale was the guest of honor at a dinner party at the Lincoln Hotel, 17, given by James Gilbert.

Thomas Meighan entertained a large number of theatrical and newspaper people at his father's farm, fifteen miles from Pittsburg, Mr. Meighan has, at his home guests at the farm, Franklyn Hitchin, James M. Brophy, and Tunis F. Dean.

Several New York managers are negotiating with Manager Harry Davis, of the Grand, for Lady Godiva.

Nearly all of the members of the Grand Stock co. have left the city. Stage Director Hoffman is in New York.

Charles Abbe, William Ingersoll, Thomas Meighan, Wilton Taylor, and that will open early in September. Grand next season, that will open early in September.

Tunis F. Dean and Thomas Meighan, of the Grand, together with James M. Brophy and Frederick Paulding, leave on Saturday for Saegertown, Pa., where they will remain for two weeks prior to going to Baltimore, Md., where the party will be the guests of Mr. Dean.

ALBERT E. L. MEWES.

KANSAS CITY.

The third week of the season at Electric Park opened 15 with an even larger crowd than on either of the preceding Sundays, which means considerably over twenty thousand people. The New American Stock co., which is now called the Travers-Vale Stock co., opened the week to large audiences in For Her Name. The role of Marie Hastings afforded Clara Thropp, the leading woman, some excellent opportunities, that she handled artistically. William G. Beckwith gave a careful and finished performance as John Hastings. Gus A. Forbes as Eugene Lyon, the villain, furnished a good bit of character work, and S. S. Simpson, as Rene, his accomplice, was well received. Others in the cast were Fred Hamilton, Allan St. John, Winona Bridges, and Laura Winston, all of whom did well. The vaudeville bill, in the German village, consisted of the Harmony Four, and Armin and Wagner, both old Orpheum favorites, who are always welcome here. Work is now under way to enlarge this part of the park, as it has proven so popular that it is entirely inadequate to the demands upon it. When the present plans are completed the capacity will nearly be doubled. The "Loop the Loop" continues to immense business, and the numerous other, though smaller, attractions are all well patronized. The electric fountain furnished a new set of living pictures that was much enjoyed. For 22-28 the stock co. will present Travers-Vale's latest play, entitled A Woman's Love. In the German Village the vaudeville bill will consist of Armin and Wagner, who have been retained, and the Sharp and Flatt musical act.

At Troost Park Zimmerschied's Band continues to give excellent programmes, and the moving pictures still entertain large crowds. Lester Lonergan and his co., that includes Alice Trent Hunt, Herbert Brenon, Luke Cosgrave, Harry Long, John Davies, Walter Fane, Gauntlet Pottery, and Bernardine Rinne, will open their season of al fresco performances 22, presenting As You Like It for the first week. The co. is now playing the parks in some of the larger Missouri and Kansas towns, and have made an emphatic success. Some of the plays promised for the near future are Twelfth Night, The Country Girl, and Coriolanus.

The amateur dramatic contest held by Lester Lonergan at the Century 14 proved a success, and served to bring forward some excellent amateur talent. The prizes were won by Thomas Evilsizer and Ivy Brennan. Others who deserve mention are Bernardine Rinne, Lauretta Naher, Eva Lang, Irene Moore, E. F. Keegan, and Thomas Pawley. A good audience was present, and the efforts of the aspirants were heartily applauded.

Gentry Brothers' Shows are billed for here for three days, beginning June 30.

D. KEEDY CAMPBELL.

BUFFALO.

Mothe was the offering of the Twentieth Century Theatre Stock co. 16-21, and was well staged and acted. The best work of the cast was that of W. C. Masson, as Lord Jura. Mr. Masson's entrance at each performance is the signal for much applause. Minnie Radcliffe was cast as Vere, and handled the part pleasingly. In the difficult role of Lady Dolly, Arthur Dunlap was seen to advantage. Theodore Freiburg did some clever work as Prince Zouroff. Pearl Landers, in the part of Pauchia, and Tessie Lawrence, as the Duchess of Sonnasa, were adequate. Roy Atwell as Duke of Mulle and Charles Bertram as Corvese, also appeared to advantage. The co. has now closed its season.

The Baldwin-Melville Stock co. drew fine audiences to the Academy 16-18, when Camille was the bill. The rest of the week The Two Orphans was presented. In the first named play Maude Odell played the title-role very well, although she is rather robust in appearance for the consumptive heroine. Nevertheless, her acting, especially in the emotional scenes, won much favor. William Farnum, as Armand, shared honors with Miss Odell. W. J. Deming was cast as Gaston and J. W. Dwyer as Count de Varville, and made much of the parts. Lucia Moore, as Olympe, was, as usual, capital. Blanche Seymour as Nanine and Anna McGregor as Madame Prudence were pleasing. In The Two Orphans, Maud Odell and Blanche Seymour played Henrietta and Louise respectively, and were very effective. This is the best opportunity Miss Seymour has had in her native city, and she did full justice to the trying part of Louise. Mr. Farnum was the Chevalier. Thomas Findlay the Outlaw, and Guido Scoula, Pierre Frochard. The rest of the co. contributed to as good a performance of the old play as has been seen here in years. Hoodman Blind 23-28.

Victor Herbert and his Pittsburg Orchestra closed a very successful two weeks' engagement at Convention Hall 14. It is estimated that over three thousand persons attended the farewell concert, and it seemed as though they could not get enough of the music, double and triple encores being demanded after each number. Before leaving here Mr. Herbert signed a contract to return for a three weeks' engagement next season.

Adele Rafter, of The Bostonians, was in Buffalo last week, and was a constant attendant at the Herbert concerts. Several members of the Mildred Holland co. are spending part of their vacations here, among them being Lillian Norris, Rose Gadsby, and William Pendleton.

M. L. Alsop, well known here as a stock actor, has been in town the past week as the guest of Mr. Masson, of the Teck co. Mr. Alsop has just been engaged with a stock co. in San Francisco.

JOSEPH O'CONNOR.

MILWAUKEE.

The third week of the Davidson Opera co. opened 16 with an admirable production of The Chimes of Normandy, and it is gratifying to record that lovers of good music are showing due appreciation of the praiseworthy efforts of Wall and Becker's excellent organization by attending in generous numbers each performance. The Davidson was filled 16 with an audience whose appreciation of the individual and collective work of the co. was expressed in the heartiest manner, many numbers being vociferously recalled. The special engagement of W. W. Hinshaw to sing the role of the Marquis de Corneville was a happy selection on the part of the management; vocally and physically Mr. Hinshaw was well adapted to the part, and his solos were encored repeatedly. Harry Davies appeared as Grenicheux, and added to the popularity that he has gained here, his rich tenor voice being heard to advantage. Villa Knox sang with expression and skill the role of Serpolette, and Beatrice McKenzie made a success in the character of Germaine. Harry Brown lacked the part of Gaspard, but hardly realized the possibilities of the role. Otis B. Thayer's humorous interpretation of the Baillli was capital. George B. Jackson was again conspicuous for excellent work in the small part of the Notary. The work of the chorus, musically reflected credit upon Director Arthur C. Pell, and the ensemble scenes showed the able hand of Edward P. Temple, who has accomplished wonders with the material at his disposal. The stage settings and costumes were in keeping with the general excellence of the production. Olivette 23-28.

A few changes will occur in the personnel of the Davidson Opera co. Villa Knox terminates her engagement 22, as her health necessitates rest. W. T. Ellwanger also leaves the co., and will fill a brief engagement in vaudeville. May De Sousa will sing the title-role in Olivette, and Francis Carrier will join the co. this week. Wall and Becker have specially engaged W. W. Hinshaw for The Pirates of Penzance the week of 30-July 6.

Gus C. Weinberg and Charles R. Baker arrived here during the past few days.

Riley C. Chamberlin appeared in a new role last week, when he donned a fireman's coat and helmet and helped to put a blaze out at the Academy.

The continued cool weather is proving a rather good thing for the theatres remaining open—the Alhambra, the Davidson and the Star.

CLAUDE L. N. NORRIE.

LOUISVILLE.

Fain's spectacle, The Last Days of Pompeii, will begin a week's engagement 30. It is probable this engagement will be successful, on account of the widespread interest evidenced here in the late Martinique disaster.

Riverview Park is a new open air resort which is proving popular. The Hungarian Band gives concerts there each night. The other park resorts are also proving successful, and are doing large business, particularly on Sundays.

Grand Exalted Ruler of the Elks, Charles E. Pickett, of Waterloo, Ia., was quietly married here 17. There were distinguished members of the order in attendance from all points of the United States. The visiting brethren were entertained by the local lodge of Elks at a social session held 15.

Manager John H. Whallen, of the Buckingham, who is nothing, if not strenuous, is enjoying his Summer vacation fighting a legal battle in the courts opposing what he claims to be an extortionate attorney's fee.

Mrs. Dolly Jenkins, of Louisville's sister city, Jeffersonville, Ind., has composed a song, which is being received with favor, entitled "My Little Hoosier Home."

Dave Flynn, an old Louisville actor, who is spending the interval between seasons here, will next year be with a Chicago stock co. At the present time it is contemplated that the opening play will be the work of an ambitious young Louisville playwright, whose name and the name of the play are for the present withheld.

The Louisville Lodge of Elks will give a series of concerts on the river during the Summer. The first will occur 19. The vaudeville entertainment will be a feature, with Walter S. Brower, the vocalist, as a special attraction.

The parents of Marian Parker, who, in private life is Edith Terry, have returned from New York, and state that the condition of their daughter, who has been seriously ill in that city, is gratifyingly improved.

Gale Young Rice, the young Louisville playwright, whose work, Charles di Rocca, as announced in a previous letter, will be submitted to Beerbohm Tree, has been commissioned by E. H. Sothern to write him a play, to be completed within a year.

CHARLES D. CLARKE.

MONTREAL.

As a complete change from the heavy bills of the last few weeks, the Proctor Stock presented Because She Loved Him So 16-21 and was seen to especial advantage. As Gertrude West, Lotta Linthicum gave a charming performance. J. H. Sainpolis showed evidence of his versatility by his capable portrayal of Oliver West. Hudson Liston as Old Weatherby and Eva Vincent as his wife gave capital performances. John B. Walker was good as young Weatherby, A. F. Buchanan offered a neat character sketch of Edward Marsh. Eugenie Hayden made a handsome Senora Gonzales. As Albert Pritchard and Susan, Claude Cooper and Helen Harrington had only small parts, but were very good. Anna Buckley deserves a special word of mention. Margaret, the Irish servant, is the first really good part she has had since she joined the co., and she certainly made the most of it. A Summer parlor, where ice cream, etc., is served between the acts, is a feature at Proctor's. Another pink tea will be held 21. Rosedale 23-28.

The Corse Payton Stock co. at the Francais presented for their second week's bill 16-21 The Girl I Left Behind Me, and gave a capable and satisfactory production, a special feature being the excellence of the scenery and costumes. J. A. Frank Burke made a good Lieutenant Hawksworth. Homer Mullaney was an amusing Dr. Penwick and shared the comedy honors with Marguerite Fields, who was a pleasing Wilbur's Anne. Will Howet was a manly and convincing Private Jones. Charles Barringer was a capable Lieutenant Parlow, and Burton Williams a satisfactory Major Burleigh. Little Fanny Driscoll was good as the Major's son Dick. Florence Hamilton was well received as Kate Kennion, and Minnie Stanley did well as Lucy Hawksworth. Between the acts specialties were given by Harry Mantell and Homer Mullaney. The Octoroons 23-28.

The Silver King was the bill at the National Francais 16-21. Paul Casseneuve appeared to advantage as Wilfred Denver. Madame Sablonniere was the Nellie Denver. M. Pillian gave a good characterization of the faithful servant, Jakes.

Richard Mansfield plays at the Academy in Beaucaire July 2, 3.

W. A. TREMAYNE.

PROVIDENCE.

Another success was made by the Albee Stock co. at Keith's 16-21, when The Little Minister received an excellent presentation. The verdict was unanimous that the production was one of the best ever given by the co. Malcolm Williams as Gavin Dishart was painstaking and effective, and Isabel Bowman was very good as Lady Babbie. A fine feature of the performance was the Rob Dow of William Humphrey. Beatrice Ingram made a hit as Felice, and William F. Owen gave a strong portrayal of Snecky Hobart. The others in the cast were adequate and the play was well mounted. The Brixton Burglary 23-28.

Business continues fair at the Empire. For 16-21 the Huntington Stock co. gave excellent performances of The Nominee. Wright Huntington as Jack Medford kept the audiences in good humor, again demonstrating his ability. Uniformly good work was done by Charlotte Wade as Mrs. Van Barclay, Jane Irving as Mabel Medford, Ogden Stevens as Colonel Murray, Louis Payne as Leopold Bunyon, J. C. Hayden as Porter Vane, Flora Parker as Rose Van Barclay, and Caroline Plunkett as Anne Jackson. Mothe 23-28.

At the Park Theatre 16-21 The Lady of Lyons was presented by Lizzie Leon Hall and co. to small houses. Mr. Hall played Claude Melnotte and Eugenie Thais Lawton was the Pauline. Good support was given by Franklin Hall, Herbert K. Bette, Edith Crullen, and Annie Scaife. The co. will support Lois Pomroy in Fogg's Ferry 23-28. Miss Pomroy is well known here, and indications point to a successful week.

At the Providence Opera House the Providence Opera co., under the direction of William Wolff, presented Il Trovatore 16-21. Cavalleria Rusticana and Lucia di Lammermoor 23-28.

Camille is in preparation for early presentation by the Albee co., with Lisle Leigh in the title-role.

June 18 was again souvenir night at Keith's, and the house was packed. The patrons received photographs of Beatrice Ingram, the ingenue.

Margaret Dibdin Pitt has left the Lizzie Leon Hall co. and returned to New York.

HOWARD C. RIPLEY.

SPRINGFIELD, MASS.

Manager P. J. Casey took the occasion of the State Convention of the Massachusetts Elks here to have his annual benefit 18, and it was a rouser. The Nelson Theatre was well filled in spite of the heat, and when the festal manager made his annual speech hot words were thrown both ways over the footlights. The entertainment consisted of a concert by the famous Eighteenth Regiment Band, the Temple-Wallace Opera co., in the last act of Said Pasha, Will Carney and Miss Lyons in songs and dances, John Starr in comedy juggling, John Harrington, dancer; Marion and Vedder in dialogue and dance; Reveal Chinquilla, and Dinsfrio in a musical act, Adaline Roatting in songs, Brobst Brothers in roller skating, the Horseshoe Trio, Riley, Murphy and Woods in their amusing sketch, and Belle Stewart in songs and "ballos." James R. Mullen, musical director at the New Gilmore, had a new overture that he composed for the occasion, entitled "The Elks' March."

The Hampden Park Al Fresco Theatre opened for the Summer 14 with the Temple-Wallace Opera co. in Said Pasha. The bill 16 was Belle Stewart, the Three Westons, Lillian and Shorty Dewitt, Juliett, and Murphy and Willard.

At the Bijou Theatre, Forest Lake, Palmer 16-21 the Temple-Wallace Opera co. sang Said Pasha and Olivette.

Noble McDonald, recently of the Park Theatre, Worcester, is engaged as pianist at the Hampden Park Theatre this Summer.

EDWIN DWIGHT.

ST. PAUL.

At the Grand Opera House the Percy Haswell co. appeared to advantage in The Two Orphans 15-21. Large audiences showed a liberal appreciation of the efforts of the players, and this excellent organization scored another success. The play was well staged under the direction of Lloyd Carleton. Percy Haswell as Louise, was sweet, gentle and effective. Frank Gillmore as Chevalier de Vaudrey was easy and dignified. Lamy McGilvray as Henriette contributed a very pleasing interpretation of the role, and shared honors with Miss Haswell. Manager George Fawcett assumed the role of Jacques excellently. Alice Butler was distinctly good as La Frochard. Frank Craven did an excellent bit of comedy work as Picard, the valet. Frederick Lewis as Pierre Frochard gave a very creditable impersonation. Others in the cast deserving special mention were Lloyd Carleton, Alfred Hudson, Viola Burton, Regan Hughston, Austin Webb, Alfred Hudson, Jr., J. A. Weeks, Alfred Smith, and Agnes Everett. Mrs. F. H. Smith, of St. Paul, appeared as Florette and Sister Genevieve, and scored in both parts. Catherine 22-28.

Kilery's Royal Italian Band was heard at the Auditorium 18-20, for benefit of the Coliseum Fund. The concerts were a musical treat to St. Paul audiences. Sig. Revela, the new leader, achieved excellent results.

GEORGE H. COLGRAVE.

COLUMBUS.

The Chutauqua Stock co. presented The Banker's Daughter to fair business 16-22. Of the men, Walter Daniels as Mr. Brown deserves first mention. His interpretation of the part was unusually clever and finished and made a decidedly favorable impression. Eugene Moore made a good John Strebelow, Olive Oliver was acceptable as the wife. Harry Mestayer was excellent as George Washington Phipps. Kate Blancke scored her usual hit and the rest of the cast was satisfactory. Some handsome scenery was shown, and as a whole the performance was very meritorious.

The busiest man in Columbus at the present time is Al. G. Field, who is working day and night to make the Elks' Carnival an unqualified success. He is a hustler of the first water, and his personality is such that his energy is imparted to all with whom he comes in contact. If the carnival does not prove to be the greatest ever given in this city, it will be no fault of Mr. Field.

The Great Southern Roof-Garden has proved a most popular place of recreation, and large attendance has been the rule since the opening night.

Ollie Young and brother, who are in the city at present, and who will appear with Primrose and Dockstader's Minstrels next season, will introduce some novelties in their loop rolling act.

W. W. PROSSER.

NEW ORLEANS.

For its second week at Athletic Park the Boston Lyric Opera co. presented Martha and Il Trovatore 16-21. The attendance continues very satisfactory, and both operas were creditably produced. The orchestra and chorus were most effective, and the latter most attractive in appearance. Bertha Davis, was an acceptable Lady Harriet, and sang "The Last Rose of Summer" with considerable feeling. The Nancy of Maud Lockley was in keeping with her past efforts and her contralto was again heard to advantage. Joseph Frederickson, as Lionel, gave a good account of himself, and his principal solo was generally encored. C. W. Phillips was an excellent Lord Tristan, and the Plunkett of Frank Cantoni a conscientious piece of work. Frank Rankin made merry as the Sheriff successfully. Il Trovatore 16-21 was fairly well sung, although the opera is somewhat heavy for the voices of the principals.

The local Lodge of Elks is making big preparations for the entertainment to be given at West End 16-28. The Burgomaster and The Little Tin Soldier are to be rehearsed, as well as a burlesque. Numerous olio shows will attract the crowd and several fresh members of the local lodge have consented to go on exhibition. The affair promises to be a rare success.

J. MARSHALL QUINTERO.

NEWARK.

Blaney's Theatre, with Victor Mapes's co. in Toward Up, had good Summer audiences 16-21. The play was tastefully staged and well presented. Victor Mapes as Carraway Bones gave an impersonation that was effectively comical throughout. Julia Hayes was very clever as the dusky Cleopatra. Barry O'Neil was a homey and competent George Medway. Carlotta Medway had a capable exponent in Thomas Keegan. George E. Martin was a good Mat Sheldon. The several Ballins of Estelle Collins was artistic. Irene Sheldon as little Sybarite was pleasing. Stella Wallace as Mary Medway did well, as did Mrs. Queen W. Wallace as the hospitable housekeeper. Mrs. Forest Lucie Rogers as Nathan Medway was good. Jessie Timmons made a good impression as Alice Penn. Mr. Mapes received flowers in profusion. What Happened to Jones 23-28.

Robert Neil is not only a popular actor in Newark, but an equally popular business man. He has recently purchased his partner's interest and will hereafter do business alone here.

C. L. BELCHER.

CLEVELAND.

Olivette was rendered by the Garden Theatre Opera co. for the second week of the co.'s engagement, and proved an attractive bill. The co. appeared to better advantage than the first week. Gertrude Mackenzie made a hit in the title-role. Eleanor Kent as the Countess was as pleasing as usual. Frank Dudley's Coquelicot was very amusing, and he has already established himself in popular favor as a comedian. Melville Stewart was all that could be desired as the Captain, and Frank Rushworth was good in the role of Valentine. Charles M. Kelly as the Duc Des Ifs and Bertha Kelly as Valaitie were acceptable. The chorus was very effective. Dorothy 22-28.

East Lynne was the bill at the Lyceum Theatre by Bayside Blair and her stock co. 16-21. The old play was as popular as ever. The Galley Slave 23-28.

Bostock's Animal Show will be the Summer attraction at Manhattan Beach opening 22.

Arthur Underwood, one of the members of the Castle Square Opera co., was accidentally killed by a trolley car 18.

WILLIAM CRESTON.

OMAHA.

The Ferris Stock co. is doing splendid business at the Boyd, opening the week of 15 in The Charity Ball. The leading parts were capably acted. The Creole 17-21.

At Courtland Beach the Faust Family, consisting of nine members, is the attraction for the present week. Their acrobatic feats are remarkable, and all that is necessary to make the resort a great success is favorable weather.

Hunter's Band is the chief attraction at Krug's Park, where the audiences seem as large as though there were no other attractions.

Gentry's Dog and Pony Show, always popular in this city, played to full tents last half of week ending 14. The young folks as usual were delighted.

J. R. RINGWALT.

MINNEAPOLIS.

The Frawley Stock co. presented In Missouri at the Metropolitan Theatre 15-21 to an appreciative audience. The leading role was assumed by Alex. Kearney, a new member of the co., who acquitted himself creditably. Marie Howe made the most of Mrs. Joe Vernon. Janet Priest, a Minneapolis young woman, made her first appearance with the co. as Lisbeth Vernon, and made a very favorable impression. Mary Van Buren was pleasing as Kate Vernon. Edwin Holt

The Whiskey That Made The High Ball Famous

Hunter Baltimore Rye

Fine, Rich Flavor

Sold at all first-class cafés and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

made an acceptable Joe Verpon, and Wallace Shaw was seen to advantage as Colonel Bollinger.

Richards and Pringle's Colored Minstrels gave two performances at the Bijou Opera House 15 to large audiences. The programme was good throughout, the work of the end men and the singing being especially pleasing.

F. C. CAMPBELL.

PORTLAND, ORE.

Kathryn Kidder appeared at the Marquam Grand 13, 14 in The Country Girl and Francillon. The three performances given were attended by capacity audiences. The co. is well balanced and gave competent and intelligent support to the excellent work of the star. With the Kathryn Kidder engagement the season at the Marquam Grand is brought to an end. It has been a notable season and some of the finest attractions on the road have been presented.

The Baker reopens 15 for a two weeks' season of light opera. The attraction will be the Pollard Juvenile Opera co. The first bills will be Pinafore and A Gaiety Girl.

Edward Shields' new amusement park will open 21. Vaudeville and moving pictures will constitute the opening bill.

JOHN F. LOGAN.

TORONTO.

The only playhouse open here now is the Toronto, where the Ashley Stock co. has been doing very good spring business, and is increasing in popularity each day. The offering 16-21 was The Two Orphans, cleverly acted and well staged. In the parts of the orphans, Jane Stuart and Leah Starr appeared to advantage. J. J. Connolly, May Bennett, Harland Winters, Billy Walsh, A. J. Pickus, and A. J. Hunnell are also worthy of mention. Under Two Flags 23-28.

The Welsh Brothers' Minstrels drew large crowds to Munro Park 16-21. Ferguson and Bells' Brothers' Circus will appear at the park July 10.

STANLEY McKEOWN BROWN.

CORRESPONDENCE

ALABAMA.

MOBILE.—MONROE PARK THEATRE (H. McDermott, manager): Boston Ideal Opera co. for its second week presented The Bohemian Girl 9-11, and La Mascotte 12-14. James Stephens was forced to respond to repeated encores in singing "Hearts Beyond Down." Florence Clayton excellent. Frank and A. C. Hanson also deserve praise. Nellie Andrews and Lynn Fernly won favor. La Mascotte was given 13-14 in an adequate manner. Costumes exceptionally pretty; audiences large. Matinee and Finches 16-21.

ARIZONA.

PHOENIX.—PARK THEATRE (Stephen, manager): Curtis Comedy co. opened Summer season 9 in Down on the Farm. Utah 13-14; packed houses; co. excellent. It will remain eight weeks, after which time here to El Paso, Tex.

ARKANSAS.

PINE BLUFF.—ZELL PARK THEATRE (Hart and Lehmer, managers): Spencer Dramatic co. remained four weeks 14, and during the week presented The Pearl of Savoy, A Lawyer's Wedding, and Ben Bolt, the latter to big business. Allie Spencer in Edelweiss sang was very pleasing, and Frank Dodge made hit. The co. is capable individually.—ITEM: The Elks' committee is busy selecting scenery for the Elks' new theatre, that is progressing rapidly.

LITTLE ROCK.—GLENWOOD PARK THEATRE (Charles F. Clarke, manager): Bonnie Dramatic co. 9-14 in A Member of Parliament to good business. John J. O'Connell, the new leading man, made a hit. Specialties by Bonnie, Gagnon and Pollock. A Milkmaid's Wife 15-21.

HOT SPRINGS.—GRAND OPERA HOUSE (Pickens and Hurd, managers): Bonnie Dramatic co. 7, 8, 10 to good business; return 15.—ITEM: Manager J. Frank Hurd has returned from an extensive trip in the interests of the Opera House.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): Frederick Warde's engagement 9-14 was quite a success, considering that he was here in January last. The manner of Mr. Warde's support is possibly the cause of his success, and much commendation is due them for the excellent and harmonious co-operation evidenced in each performance. Antonio de Cordoba, Wm. Wade, Virginia Dreer Bryant, C. Alexis Ambrosio, Charles D. Herman, of the co., and Edwin Arden, guest, were seen to advantage. Business fair.—ORPHEUM (Hamlin, Mackintosh & Co., lessees and managers): Vaudeville. Week 9-14: Mlle. Rhea, Ward Brothers, Ward and Vokes, Hanlon and Clarke, Ward and Curran, Mr. and Mrs. Kendall, Lillian Tucker, Lillian Burkhart, Ryan and Richfield, and the Orpheum Comedy Four. Business good.—GRAND OPERA HOUSE (Belasco and Mayer, managers): Belasco Stock co. in The Heart of Maryland 9-14; performance, scenery and business good; enemy very realistic. The Bells 17-21.

SAN JOSE.—VICTORY THEATRE (Charles P. Hill, manager): Kathryn Kidder closed regular season with clever production of The Country Girl 10 to large and appreciative audience. Miss Glenn and vaudeville July 4. Mitchell co. opens for two weeks 6. PHOENIX.—HASTON OPERA HOUSE (H. G. Haston, manager): Frederick Warde 21.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Miss Bluford Comedy co. in My Friend from India 16-21 to packed houses. 2: John Sherwood week, and members of the co. received evidences of special request several of their audience's songs were encored. Mary Hamlin, Lottie Gale, and Gus Sharpley were favorites. Little Gus and Gus Sharpley made hits. Bob W. Hall, Lindsay J. Hall, David Lindsay, Mary Hart, Dan Hawley, Zadora Vale, Annie Ross Lane, Annie Hart, Florence McNeil, and Miss Vesta also good. Co. cast from here to Nashville for a short stay and will then disband. The Grand will be dark for two weeks, after which the Stella Elrose Opera co. will open for indefinite run.

MACON.—CRUMP'S PARK PAVILION (E. S. Wilson, manager): Crump's Park Stock co. in The Diamond Ring 14-19 continued to draw well.

IDAHO.

WALLACE.—MASONIC TEMPLE (H. J. Fish, manager): Two Little Waifs 10 to fair house. The Rich to Marry 18.

INDIANA.

ROCHESTER.—McDonald and Burke Summer Theatre, under canvas, 9-14 pleased crowded tent every night.

ILLINOIS.

CENTRALIA.—ITEM: Mr. and Mrs. Carl Ortlieb, the musical team, are visiting Mrs. Ortlieb's parents here, after a season in vaudeville. Sparta, Ill., the county seat of this county, is to have a circuit fair 30-July 5.—Keighley and Ashley's 10-cent show gave some clever performances here 16-21. The managers are Ike Quale, Ill., boys, who do clever vaudeville turns. They carry twelve people.—E. W. Weaver has promised to inflict the World's Free Fair co. on those who care to see it 28-30. The co. could not get about fair dates for the week, and were not allowed to go on streets here, and made arrangements to go to the old fair grounds.—Wilson and Stevens, who are running Columbian Park, are combining putting in some vaudeville attractions.

CLINTON.—ITEM: The Bunnell Opera House has been sold to M. Mitchell, and will be under his son's, H. L. Mitchell, management. The house will be repainted for the fall, that will be the opinion of manager. J. C. Shaffer, who has retired from the management, has made a reputation as manager, and has presented excellent attraction the past season. He has been offered the management of the Broadway Theatre, at Lincoln, Ill.

CHAMPAIGN.—WEST END PARK CASINO (Kuehl Amusement Co., managers): Lillian Taylor co. pleased large audiences in The Gold King, A Woman's Vengeance, and Confession 9-14. Specialties by the Ferguson and Rosen Davis and.

AURORA.—OPERA HOUSE (J. H. Fish, manager): Sprentice's Stock Burlesquers 15 pleased large house.

IOWA.

IOWA FALLS.—ITEM: Will Reid Dunroy, formerly critic for the Sioux City papers, has gone to Chicago to do special work on "The Chronicle." He is the author of a new song, entitled "A Coon Lullaby," which is getting a number in the West. Pearl Pringle, who has been the dramatic editor of the Minneapolis "Tribune," has joined the Fearing Stock co., her first appearance being in the role of "Lizbeth" in Ex-Missouri.—Frank Wood, an old newspaper man, was recaptured having declined to picnic while making an examination of his canopolis during the Elks' Fair. He was thrown against a building, from which he was rescued while hanging to his parachute.—Smith R. Hall, a veteran newspaper man, will do advance work for Jabour's Oriental Circus, Carnival and Menagerie co.—Ida May has accepted the challenge of $2,000 to duplicate the Divalo loop the loop act, and will appear in the West with Jabour's Carnival co.—Florence Burtis, a well-known Northwestern pianist, leaves this month for Berlin, to complete her musical education.—The Iowa Falls Military Band will furnish the music for the Hardin Woodmen County Picnic at Alden 26.—Billboards in Central Iowa are at premium, owing to several of the big circuses heralding their dates in June and July, four of the big ones showing at several Iowa points within six weeks.—The Bohemians, of Cedar Rapids, gave a benefit concert for the benefit of St. Luke's Hospital.—Professor A. A. Mallon, a veteran actor, who played Iowa points forty years ago, drilled Dubuque amateurs in the presentation of Ten Nights in a Bar Room, that was presented 12. Mr. Mallon played Joseph Switchel a role with which he was familiar in his earlier days.—The high school graduating class of Waukon, Ia., appeared in Pygmalion and Galatea 13.—At the request of the Ministerial Association, of Des Moines, the Chief of Police visited the park, report attractions 15, but found every attraction O. K.—Next month the work on the interior decorations of the Odeon Theatre at Marshalltown will commence; the work on scenery and frescoing is in the hands of Milwaukee and Chicago artists.—As You Like It, with Orlando left out, ends year under the play presented by the senior class of the University of Nebraska 11, when, in the spirit of class rivalry, the under classmen kidnapped the young man who was to impersonate the role. He was discovered and restored but a few moments prior to the rise of the curtain.—A three-ring circus is being rehearsed by the young people of the Church of Our Lady Loudres, at Davenport, Ill.—The Iowa Falls Military Band will play at Forest City, Ia., July 4. It will be the band's third annual appearance there on the same date.

F. E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (Ed M. Fritz, manager): As You Like It (local High School graduating class) 15.—ITEMS: Ed M. Fritz has secured manager of the Grand and will have charge of the entertainments that will be given during the encampment of the Second Regiment, which meets here 23-30.—Hallie Mae Brandner closed her engagement with the Burbank Opera co. May 31. In Pinafore, and has returned to her home at Ottumwa, to remain until the Fall.

KEOKUK.—CASINO (Keokuk Electric Street Railway Co., lessees): Boston Ideal Opera co. opens for nine stands 23. The co. has been organized by the combination of the co. formerly of that name and several of the prominent members of the Ashtown Opera co., for a Summer season. Rehearsals have been in progress here for ten days.

DUBUQUE.—COATES' OPERA HOUSE (Frank W. Coates, owner): Howell's Elevator (High School graduation) 13; large house.—STOUT AUDITORIUM (Y. M. C. A., owners and managers): Local amateurs in Ten Nights in a Bar Room, under direction of A. A. Mallon, 12-14; good performances; fair houses.

SPENCER.—GRAND OPERA HOUSE (Geo. O. Turner, manager): Sanford Dodge 16.—ITEM: Dr. Crawford, who has managed the Grand so successfully since its opening, has resigned. Ben G. Turner, formerly treasurer, will take charge.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, managers): Sanford Dodge in Virginius 17; excellent performance; fair house; Paul Tidman and Miss Leslie Conroy special mention. Season closed. Reopens Aug. 26.

WATERLOO.—BROWN'S OPERA HOUSE (C. P. Brown, manager): Raymond, hypnotist, 9-14 to fair business.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Reade Reops 20, 21.

KANSAS.

TOPEKA.—The only thing of either of our regular houses to occupy the public eye the past week has been the gruesome gob of matter in my own optic, which, seized unwittingly, by carelessly rubbing 'round the inside of the throat to eventually the surface proposition, by the time I got ready to cut out of business, in order to get there on the minute, to record—Meantime the contributions of Gerald Ford, in reporting Jeannette each and every one of the Grand Opera company to whom his acquaintance was extended, to greet him at the train, while the whole street his daytime motions and features to bring him to a speedy arrest, at the hands of Gaynor to let me record all matter, as follows: All of which is necessary to the proper at-Home production of As You Like It by Lester Lawrence, Adler Hunt and the Woodland Park co. of Kansas City, for the benefit of the Travelers' Lodge of Elks, June 16, 17. As such a production will be a novelty to us, and the weather bids fair to be propitious, and as the Elks are business to seldom dubbed, all parties are booked for a merrymaking occasion, as well as the artistic one we are sure it will be.—The Gentry Brothers' Dog and Pony Show, the annual delight known to the lives of all youthful Topekans, will be here 27, when the town will practically declare a holiday to please the little ones.

THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (S. L. Mortlock, manager): A Country Girl, written and produced by Miss Ward, assisted by local talent, to fair business 11. Week opened with Opera co. 16.—ITEMS: As You Like It will be given as a commencement production by Lester Lawrence and co. 23. The protests by Manager Mortlock, head of Mortlock Park, have been heard from the lower to the farthest of interested crowds.—Henry Hoffman, dramatic critic of the Wichita "Eagle," is in Chicago.

INDEPENDENCE.—GAS PARK THEATRE (Duke Holbrook, manager): Gas Park Stock co. in Three Gills Rain 11; good performance and attendance. Arabian Nights 16; excellent performance; big attendance. Hearts and Gold 18.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): A. Chicago Tramp 9 to small house; co. fair. Season closed.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. Bagdon, manager): English Stock co. in Michael Strogoff 11-14 to good business; True E. James in title-role again proved his versatility; Franklyn Gale pleased; rest of co. fair. Rest Lynne 15-19 was well patronized; Miss Pratt, the new leading woman, who has been engaged to fill the place made vacant by the release of Justine Wayne, gave evidences of considerable talent; she is the daughter of Chief O. Pratt, of Louisville, and is well known throughout the state.—LA BELLE PARK THEATRE (George W. Schaefer, manager): Stock co. presented comedy bills to good business; Married for Money 16-19 was well presented; specialties above average.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Bartley McCullum's Stock co. in The Still Alarm 16-21 to capacity; performances good. Sweet Charity 23-28. 25 from the pen of Sidney Rosen. Tyler and Whitney North, Mr. Tyler will play the leading character.—CAPE THEATRE (La Motte and O'Brien, managers): Season opened 16 with Because She Loved Him So, to fattering business. All the co. was warmly received, although Ella Gannon and William H. Turner made the hit. The Master of Woodbury 23-28.—PEAK'S ISLAND, GEM THEATRE (C. W. T. Collins, manager): The Masqueraders opened season at this popular house 16 to S. R. O. Opposite very bad weather. Walter Edwards was warmly welcomed back and Jane Kennedy, the new leading woman, was well received.—RIVERTON PARK CASINO THEATRE (Daniel R. Smith, manager): Season opened 17 with the New York Comedy co., assisted by Poole's Concert Orchestra, to immense business. The co. is strong and success seems assured.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Gilbert and Allyn closed three nights' engagement to fair business 11. Lights of Gotham 12; small house; poor entertainment. The American Girl 16, large house; good performance. George F. Hall, Miss Fisher, Gracie Russell, and Daisy Simons deserve mention. Season closed.—ITEMS: The next season has been the best under the new management, and the Gentlemen of this place are loud in their praise of the attractions Manager Crockett has presented. After a thorough overhauling the house will open Aug. 18 with Richard Golden.—A. G. Simpson was in town 16.—Mr. and Mrs. J. D. McCabe, of the piece, were with The Lights of Gotham co., and received a cordial welcome from their many friends.—Katherine E. Ingraham, of the Gannon Acres, leaves 20 for Utica, N. Y.

BAR HARBOR.—THE CASINO (Osmond Berry, manager): M. S. Gordon, with Ida Gardner co., in Jane and The Pride of the Village 9, 10; performances good; fair audiences. Gracie E. Hall in The American Girl 16; good house; co. excellent. Dan Trafford 23. Ida Gardner co. 24-26.—MUSIC HALL (S. A. Jay, manager): Whitney's San Francisco Minstrels 16, 17; good performances; fair audiences. French Ballet 18. Uncle Josh 21, 22.

PITTSFIELD.—UNION HALL (H. F. Libby, manager): Amusing Stock co. 16; good co.; fair business. Zadora Slaughter, of Whitney's Minstrels, 23. Third Regiment and U. R. K. of P. Band 27. Two Jolly Rovers July 4. Rockhall Stock co. 7-9.

BELFAST.—OPERA HOUSE (Guy and Burgess, managers): First-class Stock co. 23-28 to A Country Romeo. A Girl from the North, Marie Celeste, A Hidden Crime, Cross Upon a Tower, and Adam in the World. Ella Cushman co. (below) 2-5.

OLDTOWN.—CITY OPERA (Otis Stevens, manager): Lights of Gotham 14 to capacities; business, Gilbert and Allyn Stock co. opened for three nights 16 to good house; performances acceptable.

MASSACHUSETTS.

NORTH ADAMS.—ITEMS: The rumor that the Sullivan Brothers, of Gilbert, were to build a new theatre at Pittsfield was found with inherent basis, as, if co. it would give the first two excellent houses with only twenty miles between them. The first owns the Empire in this city. John Sullivan said they would build if proper support was given the project.—Street railways now connect Pittsfield and North Adams, and it is expected North Adams' theatre will profit as a result.—C. I. Richmond, owner of the Richmond Theatre, has sold his interest in the Housatonic Valley Street Railway.

THOMAS O. HAGGERTY.

WORCESTER.—THEATRE (Felix R. Woodward, manager): Woodward is enjoying his third week of the New York Players, under the management of Hunter and Bradford, and is favored in having such an excellent organization for a Summer Stock co. The Private Secretary pleased large audiences 9-14. The Christian was well presented to excellent business 16-21. She Stoops to Conquer 23-28. The work of the entire co. has been highly commended; it includes John Flood, Charles Sterner, William Beach, Clarence Handyside, Frank H. Lucas, Adelbert Lanphear, George Spelvin, John Flockley, Stephen Champlin, Eugene Cohen, Frank Morris, Grace Hamilton, Kathleen Chamberlain, Jessie Bradford, Molly Revell, Ida Lewis, Ruth Franklyn, and Carrie Harrison.

HOLYOKE.—MOUNTAIN PARK CASINO (W. R. Hill, manager): The Mountain Park Opera co., under the direction of Robert Kane, opened season 16 in The Two Thieves to large and pleased audiences; the scenery and costumes were elaborate; co. includes Robert Kane, Harry Bernham, Harry Lane, Ruth Smith, Belle Barrington, Victor De Lagney, Phillip Conner, Florence Ashley, Maude Scott, Dorothy Gibson, Gertrude Rhinn, and Jessie Weston. Three Black Cloaks 23-28.

FITCHBURG.—WHALOM PARK: Whalom Opera co. opened season 16 in The Sunny Student; the new members of the co., Ida Mosher, Ethelyn Baker, and Harry St. Clair, acquitted themselves creditably, and Katherine Power, Mae Ellerton, James Keenan, Tom Wiyte, and Tom Callahan were as popular as in past seasons; the electrical effects were excellent; Mr. La Rue deserves praise for this feature of the production. Maritana 23-28.

MICHIGAN.

BATTLE CREEK.—POST THEATRE (E. R. Smith, manager): Martin Stock co. 9-14; fair and pleased house. Plays: The Wife, Under Two Flags, The Irish Hero, and A Reader's Sweetheart. Post Theatre Stock co. 27, 28.—HARTLEY'S OPERA HOUSE: This theatre has been closed since the Post Theatre opened. Manager Smith holding a lease until July 1. E. W. Hartley and J. F. De Haas have leased the house, and will take possession as soon as Mr. Smith's lease expires; they have also leased the Maple Opera House, at Marshall, Mich., and the Bells Theatre, at Benton Harbor, Mich.; Mr. Hartley will reside in this city.—ITEM: The Post Theatre Stock co., that will play this city, Leading and Jackson two nights each a week, is under the management of George Le Soir and Hale Hamilton. The co. is composed of H. Hamilton, George Le Soir, Frank Patton, Edward Donnelly, Mr. Aitkin, Mr. Robertson, Jane Oakes, Dorothy Mayo, Jane Schenck, and Edith Bristol. Co. opens at Post Theatre 30 in A Night Off.

KALAMAZOO.—LAKE VIEW CASINO (Sam Mittenthal, manager): The sixth Summer season of Lake View Casino opened with the largest crowd in its history, between one thousand two hundred and one thousand four hundred people hearing The Beggar Prince Opera co. in The Mikado. Olivette 16-17. Said Pasha 18-20. Will J. Donnelly, late of Al. Field's Minstrels, is assisting Mr. Mittenthal in the management of the Casino.

MARQUETTE.—OPERA HOUSE (A. F. Knowlton, manager): Emery and Lenz's Stock co. 9-14 in The Runaway Wife. The Dangers of New York. The Fatal Wedding. Ole Peterson. The Sunny South, and Under Two Flags; good business; fair performances. Richard Mansfield 23. The Missouri Girl July 2. A Runaway Time 10. The Burglar and the Waif Aug. 6. The Convict's Daughter 20.

IRON MOUNTAIN.—SUNDAY'S OPERA HOUSE (A. J. Sundy, manager): Al Perkins 10; several performances; small audiences. Irene Perch co. 12-14 in A Runaway Wife. An Irishman's Troubles, and O'Connor's Courtship to fair business; co. and specialties very good. Wilbur Owen 16. Effie and Queen Estrugamou co. 23. The Missouri Girl 27. Hyperion Stock co. 30-July 5. A Runaway Time 6. Gideon's Minstrels 9.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Harry Shannon co. opened to capacity 9 and did good business throughout week. Plays: Lovely Dell, The Queen Shaw, The Two Kids, An Irish Hero, Two Little Rogues, and All a Mistake.

CADILLAC.—THE CADILLAC (C. E. Russell, manager): A Runaway Time 16; poor attraction; full house. William Owen 23.—ITEM: The Cadillac Dramatic Club will present Kerry Gow at Traverse City 20.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Stark, manager): Catherine Willard in The Power Behind the Throne 9 to enthusiastic audience; S. R. O. Kennedy Players 16-21.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Rosmon Comic Opera co. closed week 14, playing moderate sized audiences in The Mascot, Said Pasha, and The Bohemian Girl.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): The Prince of Egypt (local) 17, 18, 20.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): A Runaway Time 24. William Owen 25.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): A Runaway Time 23.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Post Theatre Stock co. 23, 24.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (G. E. Bird, manager): Fuller German Theatre co. 15 A Secret Marriage 11; fair audience pleased. The Missouri Girl 16 to fair house; co. clever; scenery good. Three Graysley sisters are Belle Harwood, Jill T. Elliotte, Earl Sweet, James Keenan, and Louise Garnet. Stacked Decks July 4. The Murray Comedy co. canceled. South and Brewer Minstrels, under canvas, 30.—ITEM: July 4 will be celebrated here in fine style. The following great attractions have been secured for that date: Charles Ledner, trapeze and wire act; John Fox, equilibrist, and the De Rossher Trio, comedy act.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): Richards and Pringle's Minstrels 16. Kathryn Kidder 23. Two Little Waifs 30.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick F. Sutton, manager): Richard Mansfield 17. Kathryn Kidder 20, 21. The Rich to Marry 23, 24.—GRAND OPERA HOUSE (Glenn and Mathis, managers): The Manhattan co. opened to splendid business 9-11 in The Bostonians; excellent performances. From Sire to Son 12-14 to good and pleased house. The Sketch of the Queen 15-18. Emerald Valley 19-21. The Black Flag 22, 23. Never even darling, joy forever, happy has the Grand looked so well and light; as it does now, and the young and bright managers have made themselves extremely popular with the patrons.—ITEMS: John H. Bishop, known in the profession as Billy Beach, one of the original Beach Brothers, goes to Chicago to join his brother Jack for ten weeks' engagement at Hertig's Park in vaudeville.—The Overland (Girls) Minstrels played to capacity at Modoc Opera House 14, going and returning on special train.

HELENA.—THEATRE (F. W. Agnis, manager): Overland Girls Minstrels, of Butte (Sunday), 11 to big house; very creditable entertainment. Richard Mansfield 17. Two Little Waifs 18. The Rich to Marry 21. Kathryn Kidder 24.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, manager): Two Little Waifs 11 to good house.

NEW JERSEY.

ATLANTIC CITY.—YOUNG'S OCEAN PIER THEATRE (John T. Young, manager): A Trip to Buffalo, that has had a very successful run, closes 21, and will be succeeded by the Hunter-Bradford Stock co.—ITEM: The Auditorium Pier, leased by Manager George C. Tilyou, will open 30 with Sousa's Band. Mr. Tilyou and Sousa's manager have been in communication by wire, and Sousa's manager has agreed to Tilyou's proposal to pay Sousa a percentage of the receipts, instead of a fixed salary. Mr. Tilyou, in connection with Mr. Gray, takes charge of the Auditorium, which, when the tendency was heard, made it

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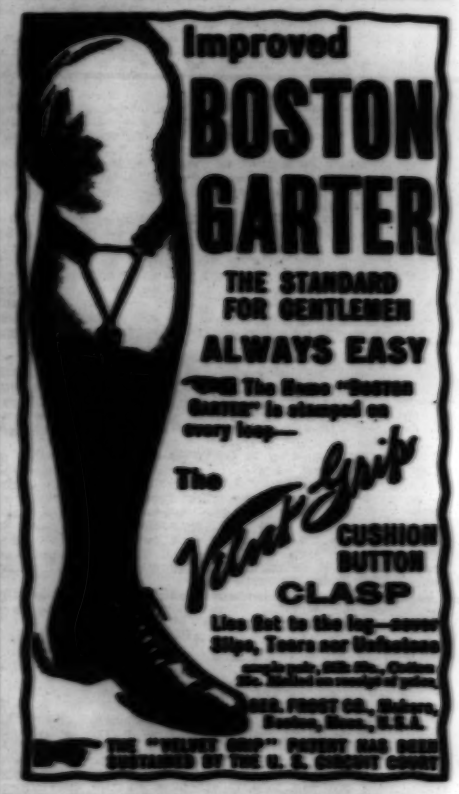

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necessary to defer his improvements until next season. Mr. Gates, together with his wife and son, made the trip here on horseback.

NEW YORK.

SCHENECTADY.—ITEMS: The Van Curler is being redecorated.—Treasurer Charles G. McDonald will spend his vacation at Lake George.—Manager Benedict left 19 on an automobile ride to Penn Yan, N. Y.—Professor George H. Hewitt, leader of the Van Curler Orchestra, has returned from a pleasant visit to Cape Cod.—Thomas M. Farrell, treasurer of the Plattsburgh, N. Y., Theatre, was the guest of Treasurer McDonald 18. GEORGE G. MOON.

ALBANY.—KEITH'S THEATRE (A. J. Voyer, manager): The Kingdon-Courtenay co. is filling the house at each performance; A Naughty Bunch received its initial production 16, and was continued 17, 18; rehearsals were directed by the author, Robert Keith Frew, who was present at the opening, and made a brief speech extending his thanks to the cast for making the play a success. Americans Abroad 19-21 was a laughter producer, and each member of the co. was good. Brother Officers 23-25. The Rat 26-28.——HARMANUS BLEECKER HALL (H. H. Jacobs, manager): Maitland Stock co. in The Girl I Left Behind Me 9-14; good production. The closing week of the engagement opened 16 with The Shaughraun, to be followed by Jane Eyre. Herbert Stock co. opens 23 in A Lady of Quality.—PROCTOR'S (F. F. Proctor, manager; Howard Gossman, resident manager): Peaceful Valley, with Aldrich Bass as House Boys, opened for week 16 to good business; the living studies of art followed the play, and were much admired; ice cream is served between the acts. The Fatal Card 23-28.——ITEMS: At an informal entertainment given at the Press Club 14 the men of the Kingdon-Courtenay co. gave the third act of Lady Windermere's Fan. Wilson and Duvall sang, George Osborne, Jr., recited, Mr. Courtenay recited "The Spectre Dream," and gave the toast scene from A Fortune Hunter. Thomas A. Wise kept everybody laughing with his stories and dialect sketches.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Bates, manager): The graduates of the High School, for their class day exercises, presented Sir Stooge to Conquer 16 to packed house; play admirably presented. Dilger-Cornell co. 30-July 5.——ITEMS: The Sherlock Sisters, managers of Theatre Saratoga, lately destroyed by fire, have secured the Town Hall Theatre, and will take possession at once. For several years this place has been known as the Broadway Theatre, but it will hereafter resume its old name, Town Hall Theatre. It is now our only playhouse, and our theatregoers are congratulating themselves that the Sherlock Sisters have secured it; for now it is assured that the excellent attractions that they had booked at Theatre Saratoga will be presented here. Several needed improvements will be made at once. A summer season will be opened 30, when comedy and vaudeville will be presented by first-class talent. The regular season will open August 4.—The United States Government have leased, for ten years, a large room in the Town Hall Theatre Block for a post office.

ELMIRA.—BORICK'S GLEN PARK THEATRE (Henry F. Dixie, manager): Borick's Glen Opera co. was royally welcomed 16 in the start of an eight weeks' engagement. The bill 16-21 was The Mikado; very good performance. Herbert Ballinger as Ko-Ko carried off the honors. Etta Stetson, Odette Bordeaux, and Josephine Fenton captivating. Edward Lehar, Rudolph L. Koch, Fred L. Hill, and Catherine Ingalls also scored. Herbert Ballinger directed satisfactorily. Settings elaborate and pretty. La Mascotte 23-28.——AUDITORIUM (E. H. Colburn, manager): Elbert Hubbard, lecturer, 12.——ITEMS: Harry Van Gordon, late with The Volunteer Organist, has been appointed electrician at Borick's Glen Park Theatre.—The Old Mill Theatre, under the management of W. Charles Smith, business-manager of the Lyceum Theatre, opened 16 with a reproduction of the eruption of Mt. Pelee.—Clement Hainbridge is the guest of friends here.—E. H. Colburn, one of the directors of the Auditorium, has assumed the management of the theatre. An active season is being planned, the opening to take place early in September.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, manager): Packed houses saw the Gwyn Davis Stock co. in The Queen of Chinatown 16-21. Praise is due Esther Lyon, Miss Speyer, Mr. Eastwick, Mr. Vosburg, and Donald Mack. My Lady Nell 22-28.——COOK OPERA HOUSE (J. C. Mosen, manager; W. B. McCallum, resident-manager): The stock co. was seen to advantage in The Ironmaster 16-21. Beryl Hope and Harry Glazier excellent. The Butterflies 23-28.——LYCEUM THEATRE (A. R. Wolff, manager): Wilbur Opera co. 16-21 to good business. Co. will sing in Montreal rest of Summer.

SYRACUSE.—WIETING OPERA HOUSE (M. Bois, lessee; J. L. Kerr, manager): Kyrle Bellew and Mary Mannering in The Lady of Lyons 16 to large house; performance pleasing.——GRAND OPERA HOUSE (Shubert Brothers, lessees; C. H. Plummer, manager): The stock co. drew well in Her Marriage Vow 16-21. The Indian 23-28.——VALLEY THEATRE (H. S. Daniels, manager): The opera co. made such a hit in The Isle of Champagne 9-14 that it was continued 16-21 to big business. The Black Hussar 23-28.——ITEM: W. H. Murphy is home for the Summer.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, manager): Lawrence Grattan co. attracted large audiences 16-21; Monte Cristo first half of week; star well received in title-role; Gavin H. Harris also scored as Nortier; Nancy and co. latter half of week afforded Vail de Vernon excellent opportunities.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Frank Daniels in Miss Simplicity 16 delighted S. R. O. audience. Cuba (local) 19, 20 closes season. Extensive improvements will be made in the theatre. A new drop-curtain will be added, dressing-rooms overhauled, refurnished, etc.

ONEIDA.—THE MUNROE (C. J. Preston, manager): Klark-Saxville co. opened for week 16 and continued to fair audiences. Plays: A Country Kid, Wine, Woman and Song, The German Friend, The Silent Partner, and Foxy Uncle; co. fair. Railroad Jack 20.

ONEONTA.—NEW THEATRE (F. W. Lloyd, lessee; Ralph P. Stoddard, manager): Dilger-Cornell co. opened week 16 in Wealth of Poverty to crowded house.

WHITEHALL.—STATE ARMORY: Fantasia (local), direction of Charles F. Dolan; performance excellent; big business.

COHOES.—OPERA HOUSE (E. C. Game, manager): Frank Daniels in Miss Simplicity 12 to S. R. O.; excellent performance. Herbert Stock co. 19-21.

TICONDEROGA.—UNION OPERA HOUSE (W. T. Bennett, manager): Jolly Harry Jenkins co. 23-28.

OHIO.

URBANA.—ITEMS: Manager Frank McAdams, of the Market Square Theatre, has booked the Myrkle-Harder co. for fair week. He has booked excellent attractions for next season.—Colonel Harry H. Williams, former manager of Market Square Theatre, has returned home, after three years in Cuba as a special postal official.—Dr. P. R. Bennett, former manager of Bennett's Opera House, after spending the Winter in Florida, spent a few weeks at home, and is now in New York taking a special course in surgery.—George R. Pegan, former assistant manager of Bennett's Opera House and the Market Square Theatre, has returned home, after visiting the Southern cities.—Will Neal has returned from Dayton, where he was clerk in a railway office.—Frank Roberts, a well-known dramatic news writer, of San Francisco, accompanied by his wife, is visiting his old home here.—Dr. E. A. Gifford, an old actor, is spending a few days in Urbana.—Oregan Bailey, with his circus, inaugurated his tenth annual season here 14, and gave a creditable performance.—Urbana people are quite interested the coming season in the Quinlan-Wall Minstrels, on account of the many personal friends Quinlan and the press agent, Doc Wall, have here.—Art Gruber was a caller recently. WILLIAM H. McGOWN.

MT. VERNON.—LAKE HIAWATHA PARK AUDITORIUM (Glosser and Dry, managers): Mack-Fenton co. closed fairly successful engagement 21. Plays: The Factory Girl, Under Two Flags, The Heart of Kentucky, Martha, A Wise Boy, Twixt Love and Duty, and Kathleen Mavourneen. Special mention should be given work of Mr. Mack. Miss Fenton, and Miss Duncan. Vaudeville 22-28. Jolly Pathfinders Burlesquers 29-July 7.

SPRINGFIELD.—SPRING GROVE PARK CASINO (Felix Bird, lessee): Opened 16 with Feuberg Stock co. in The Red Cross Nurse to good patronage; audiences satisfied; specialties by F. B. Ashby, James L. Kearney, Victorville shadowgraphs, and Marie McNeil appreciated. Roanoke 19-21. The Man of Mystery 22-28. Jim, the Westerner, 29-30.

PIQUA.—MIDWAY PARK THEATRE (C. C. Sank, manager): Murray and Mackey's Comedy co. in An Irish Exile 12-14; good business and performances. Dangers of a Great City 16-18 drew well and pleased. A Struggle for Honor 19-21.

MARION.—GRAND OPERA HOUSE (Charles R. Perry, manager): Mack-Fenton Stock co. two weeks beginning 23. Manager Perry proposes to run attractions throughout the Summer.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Wiedemann's co. 2-6 in Down in Egypt, A Virginia Romance, Dixie Land, The Steam Laundry, The Naughty Boy, and A Sea of Ice to big houses; performances fair.

PENNSYLVANIA.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Charles Hassmann, manager): Tumbling Run Opera co. 16-21 gave good performances of The Chimes of Normandy. Harry Carter and Sydney Cox deserve notice. The rest of the co. are Madeline Sandford, Margaret Croxton, Blanch Hanton, Alex Thompson, A. R. Fulton, Minnie Fremont, Lenz, Monroe, John Clark, and H. J. Sanford. Howard Cook is musical director. Marie Mallon has left the co.

GEORGE R. STICHTER.

LANCASTER.—CONESTOGA PARK THEATRE (A. Ed Rohr, manager): The Columbia Opera co. pleased very large audiences in The Pirates of Penzance 16-21; Charles H. Holmes, E. L. Graves, and Leo Kendall especially good, and Robert Dunbar, Lois Allen, Ruth Lattimore, and Cora Carter pleasing; Rena Atkinson and Eleanore Richmond in leading roles failed to appear, and their places were taken by Pauline Jansen and Ethel Vincent without a rehearsal; both made hits; Ethel Vincent was complimented for her work here several years ago. The Red Hussar 23-28.——ITEMS: Rena Atkinson and Eleanore Richmond are no longer connected with the Columbia Opera co. Pauline Jansen and Ethel Vincent succeed them.—Mrs. B. Yeager, a most estimable woman, wife of the Postmaster of the Fulton, and mother of Manager Charley A. Yeager, died June 14, aged seventy.—Variety and Burlesque combined, of the class, is here to be engaged by Carroll and Fisher for That's All.—George Castleton, assistant of Bobb Brothers' Circus, is home here with a sprained ankle.

DU BOIS.—DRIVING PARK SUMMER THEATRE (Du Bois Driving Association, proprietors; John M. Hamilton, manager): Summer Stock co. in Casey 9-11, My Awful Dad 12-14; good audiences pleased. Before the Mainmast and A Romance of Tennessee 16-21. Amazon Brothers' U. T. C., under canvas, 12 to fair business; poor performance.——ITEMS: A. P. Way, local manager of the new Avenue Theatre, will shortly leave for New York to arrange for bookings for next season. Work is rapidly progressing on the theatre, a settlement having been reached between the contractor and workmen. It is expected to open by Sept. 20. Things point to a prosperous season.

WILLIAMSPORT.—VALLAMONT PAVILION (N. Appell, manager): Stock co. 16-18 in The Fatal Card to good and appreciative audiences; the following are in the co.: Fred Herzog, Joseph Lawrence, Frank Christie, Eddie P. Bower, Richard Stiles, E. H. Phillips, C. H. Sollenberger, William Hunt, Lena Brown, Helen Grayce, Elinor Westcott, Emma Campbell, and Edith Bower; specialties good. On the Wabash 19-21.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, manager): U. T. C. (local) 12 for benefit of the Girl's Club to large and enthusiastic audience. Season closed.——ITEM: Manager Vanderslice announces that a number of improvements will be made during the Summer in the Grand, and that it will reopen early in September.

SUNBURY.—J. L. Tempest Stock co. 16-21 in vaudeville, under canvas; co. clever; J. L. Tempest, Miss Tempest, Miss Trunell, and the Gansley Brothers, acrobats, deserve mention.

CONNELLSVILLE.—THEATRE (Robbins and White, managers): Girard Theatre co. closed season to poor business. House will be closed for extensive alterations and repairs until August.

JOHNSTOWN.—Phinney's Band gave two concerts at Rexbury Park 17; excellent concert given.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (W. L. Miner, manager): Barrie, Mack and Carter co. 12-14 in A Little Princess, in a Woman's Power, and The American Cousin; good co.; fair houses.

TEXAS.

LAREDO.—LOMA VISTA PARK SUMMER OPERA HOUSE (C. F. Yeager, manager): De Leon's Comedians May 19-31 in fair performances of Chuckles, Dromidora, The Police Alarm, An Irish Gil King, The Young Sleuth, The Ranch King, Mistaken Identity, Young America, The Son of Monte Cristo, Texas, Self Accused and Ten Nights in a Barroom.——MARKET SUMMER THEATRE (R. de la Vega, manager): Mexican Dramatic co. to good audiences May 27-29 in De Mala Raza, Hugonotes, and El Loco Dios. Co. to continue 2-7.

DENISON.—WOOD LAKE CASINO (M. L. Epstein, manager): Opera co. to very good receipts, due to able cast and frequent change of bill. Operas: Wang, 9, 10; The Chimes of Normandy 11, 12, and The Two Vagabonds 13, 14. Carlotta Gilman deserves special mention. Claude Amaden in The Two Vagabonds clever. Specialties, Fannie Holt's whistling and F. Wade Cleveland's illustrated songs. Said Pasha 16, 17.

WACO.—WEST END PARK THEATRE (T. M. Robertson, manager): Park Theatre Stock co. in A Fool for Luck and La Belle Marie 9-14 to large and pleased audiences. Baby Doris well received in specialties.

FORT WORTH.—WHEAT ROOF-GARDEN (J. E. Wheat, proprietor): Mr. and Mrs. J. T. Chick and co. entertained large and appreciative audiences 9-14 with good vaudeville performance.

HOUSTON.—AUDITORIUM (Jake Schwarz, manager): Olympia Opera co. concluded second week of their engagement 14, presenting Olivette, La Mascotte, and Pinafore; business satisfactory.

SAN ANTONIO.—SAN PEDRO PARK (Mrs. Joe Conley, custodian): Band concert 15 drew good crowd.——RUTH'S GARDEN (William Ruth, manager): Card Beck's concert 12; unusually large attendance.

EL PASO.—WASHINGTON PARK AUDITORIUM (Curtiss and Ryan, managers): Girl and Gambler 8-11. A Woman's Revenge 12-14.

UTAH.

SALT LAKE CITY.—SALT PALACE THEATRE (Mr. Heath, manager): Adams Stock co. 9-11; vaudeville 12-14; fair houses. The owners of the Salt Palace have removed Manager A. C. Adams and are themselves directing the performances.

VERMONT.

BELLOWS FALLS.—BARBER'S PARK (J. E. Brosnahan, manager): Guy Brothers' Minstrels 19-21 to good business; best attraction of season. The Lorraine co. 23-28.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): Paul Armstrong's new play, St. Ann, closed week's trial engagement 7. The audiences grew in size and enthusiasm up to the final performance. Considered as a whole, the play is excellent. Kirke La Shelle came from New York to see St. Ann, and after witnessing the Wednesday matinee, made Mr. Armstrong an offer for it, so it is said. The play is a problem drama in four acts, dealing with the true love of a woman who has erred. It is virile and tense without being sensational, and is interspersed here and there with some really laughable comedy. The play depicts Bohemian artist life of to-day in New York and London and closes with a thrilling scene in the Hawaiian Islands. Suzanne Santje, for whom the play was written, will continue in the stellar role, and perhaps the best members of her support will be retained for a larger production for next season. Season closed. Theatre will be renovated and redecorated and will open early in August.

DANVILLE.—CASINO (O. A. Neal, manager): Boyce and Wilson's Minstrels 16-21.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, manager): Richard Mansfield in Beaucaire 14 to S. R. O.; excellent performance.——AUDITORIUM (Harry C. Hayward, manager): Jessie Shirley 9-14 in Under Two Flags and Too Rich to Marry; large business; good co.

WEST VIRGINIA.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Carroll Comedy co. 9-14; fair performances; good business.

WISCONSIN.

APPPLETON.—THEATRE (Jack Hoeffler, manager): The Royal Box 18 canceled. Pabst Theatre German Stock co. 29. Ogden's U. T. C., under canvas, 17; fair business and co.——ITEMS: Joseph Spitz was elected delegate to the National Convention, B. P. O. E., to be held in Salt Lake City, Utah, and the members of the lodge have decided to charter a special car and attend in a body.—Co. G, Second Regiment, W. N. G., will hold a street fair here July 3, 4.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The students of Beloit College presented a translation in English of Aristophanes's comedy, The Frogs, for the first time in America, as their yearly Greek play, 16 before crowded house. Special scenery was used and appropriate music composed. The cast was all that could be expected of amateurs. Prentiss Case as Xanthias was particularly good. Season closed.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): The New Summer Stock co. opened 16 in Paris to very large audience. Co. consists of Mr. and Mrs. Lew Silvers, Charles Silbo, Frank W. Burton, George Deaton, Van C. Barrett, Nellie Holland, and Edith Harcourt.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Richards and Pringle's Minstrels 12; packed house pleased. Kreiss German Theatre co. (return) 18; poor business. Kings and Queens Burlesquers 17; small audience disappointed. Railroad Jack 20.

WASHBURN.—OPERA HOUSE (Doyle and Sweet, managers): Richards and Pringle's Minstrels 3; good co.; business fair. Railroad Jack 12; co. excellent; business good. Billy Bennett's co. played to fair business, under canvas, 9-11; audiences pleased.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, manager): Richards and Pringle's Minstrels 10 to good business; performance excellent. Beach and Bowers' Minstrels, under canvas, 13 to capacity; performance pleasing.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Flints, hypnotists, 9-14 to fair business. Myrkle and Harder co. 16-21. Aunt Jerusha 23. Katheryn Kidder July 1. Two Little Waifs 4. A Breezy Time 28.

WAUSAU.—GRAND (C. S. Cone, manager): Shubert's Symphony Club 16; good house and concert. The Missouri Girl 18. German Stock co. 20-22. Kings and Queens Burlesquers 21.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. B. Haber, manager): William Owen in Othello 12 delighted large house. Hall's Vaudeville Show (under canvas) 9-14 pleased large crowds.

NEW LONDON.—GRAND OPERA HOUSE (G. R. Lutzey, manager): Schubert Symphony co. 10; co. good; fair house. Si Perkins 18. German Opera co. 24.

GREEN BAY.—THEATRE (John R. Arthurs, manager): The Flints, hypnotists, 9-14; fine business. Empire Stock co. 15-22. Si Perkins 23.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Raymond, hypnotist, 16-21.

LA CROSSE.—THEATRE (J. Strea, manager): Ellery's Royal Italian Band 12, 14 to light business.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, manager): The Missouri Girl 23.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, manager): The Missouri Girl 21.

WYOMING.

LARAMIE.—OPERA HOUSE (H. R. Rust, manager): Jesse James 10; co. and business good.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. G. Skinner, manager): Side Tracked 19, 11; fair business; pleasing performances. Ernest Elton co. in The Galley Slave, A Love Story (a one-act play by Mr. Elton), followed by Innocent Kate, A Wife's Victory, and Confusion 12-18; patronage not as good as co. deserved. Daniel R. Ryan co. opens for fifteen nights 19.——W. H. Lytell co. at Carleton Street House 10-14 in A Milk White Flag; performances fair; business poor; co. stranded here. A subscription list has been opened and a benefit will probably be arranged to enable members of co. to reach their homes.——ITEMS: P. A. Nannary is spending a short vacation here.—H. Price Webber and wife (Edwina Grey) were here 12.

LONDON, ONT.—GRAND OPERA HOUSE (C. J. Whitney and A. J. Small, lessees; J. R. Stewart, acting manager): Richard Mansfield 23.——ITEMS: Marks Brothers' co., No. 1, has closed the season, and Tom Marks and Mrs. Marks, J. F. Brockenshire, Arnold C. Baldwin, Chris Allen, and R. A. McVean, of the co., are here "holidaying."

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): W. S. Harkins co. opened annual Summer engagement 16 in A Temperance Town to S. R. O.; performance excellent. George Ober, George W. Barnum, W. C. Weeg, and George Howard made hits. Mr. Harkins in a minor role, enthusiastically received. Nora O'Brien, Helen Benson, Willetta Kershaw, and A. J. Morrison also favorites. Co. will remain three weeks.

WOODSTOCK, ONT.—ITEM: The Woodstock and Thames Valley Railway Co. will open Summer season at Fairmount Park 19, with the Darrell Stock co. in Old Kentucky. The manager, J. M. Armstrong, is booking attractions for the rest of the season. The Park is a very popular resort for local theatregoers.

BRANTFORD, ONT.—JOHNSON'S THEATER. AGRICULTURAL PARK: At Valley Farm 12-13. The Girl from Mexico 13-14; good performances and business.——MOHAWK PARK SUMMER THEATRE (C. J. Burrill, manager): A Mountain Waif 19-21. At Willow Creek 23-24.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): Richard Mansfield in Beaucaire 11; delightful performance; large audience. The Military Girl (amateur) 12; capital performance; pleased house. Theatre dark for repairs.

QUEBEC, QUE.—TIVOLI GARDENS (George Dasman, manager): Wilbur Opera co. 16 has postponed opening to 23.

GUELPH, ONT.—ITEM: Royal Opera House management for coming season has been placed with G. C. Higgins, a well-known local newspaper man.

ARENA.

SALAMANCA, N. Y.—Walsh Brothers' Circus 16; attendance fair; performances unsatisfactory.

ROCKFORD, ILL.—Ringling Brothers' Circus 12 to capacity of tent in afternoon; big rain storm made attendance small at night; fine circus. Wallace's Circus July 4.

CAMBRIDGE, O.—Gentry's Dog and Pony Show 19; large attendance; very pleasing performance. J. H. Spark's Circus 16 failed to appear.

OTTUMWA, IA.—W. H. Harris' Nickel Plate Shows 16; very poor show. Wallace Circus 28.

BLUEFIELD, W. VA.—Frank Adam's Southern Shows 14 to good crowd.

APPLETON, WIS.—Ringling Brothers' Circus 14 to immense crowds.

ELDORA, IA.—Buxby Brothers' Circus 10 to good business; performance pleasing.

BELOIT, WIS.—Sipe's Lilliputian Shows arrived at 10 a.m., after a series of adventures that included a railroad accident; big business; the Cyclo Whirl created sensation. The Wallace Shows 5.

JACKSON, MICH.—The Great Wallace Shows 10; capacity crowds pleased.

MANSFIELD, O.—Robinson's Circus 14 to large crowds. Forepaugh and Sells Brothers' Circus Aug. 8.

MARION, O.—John Robinson's Circus 17 to exceedingly large business; performances good.

FALL RIVER, MASS.—Buffalo Bill's Wild West 14 to packed tents. Signor Santelle's Circus 28. Walter L. Main's Circus July 12.

WHATCOM, WASH.—Gentry Brothers' Dog and Pony Show 11; fine performances; good business.

SHEBOYGAN, WIS.—Norris and Rowe's Trained Animal Show 10 to big business.

DECATUR, IND.—John Robinson's Circus 18; large crowd afternoon and fair one in evening; bad weather.

NOTE.

Harris' Nickel Plate Shows were wrecked at Sigourney, Ia., 12, when a heavy wind storm wrecked the tents and injured fifty or sixty people. There were no fatalities.

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SOME CHARACTERISTICS OF THE ELIZABETHAN-STUART STAGE.

II.

To resume our argument. Having noted the reason why Van Buchell withdrew the lower traverses, we make things right by closing the curtains. What, then, do we find? That the occupants of the back boxes are deprived of all sight of the main action and that the spectators in front cannot view either the stage balcony or the entering doors. To hide the latter at any time would have been in direct contravention of the law which imposed their use. That law can be deduced from a myriad of old stage directions. When, for example, two friends were shown meeting casually in the street, they both came on simultaneously by different doors. With the lower traverses obscuring these entrances, one cannot divine any reason for such a direction as the following from King Henry VIII (Act I, sc. 1): "Enter the Duke of Norfolk at one door: at the other, the Duke of Buckingham and the Lord Abergavenny." Barely enough has been said to show the complete untenability of Dr. Gaedertz's theory. On the other hand, there seems to be no valid objection to the belief that, so far as the location of both sets of curtains is concerned, the public theatres differed in nowise from the private, and that the lower traverses were affixed in a direct line between the two entering doors. To some this may appear a mere quibble of the question, owing that we have no contemporary pictorial record of the interior of the "private" playhouse of Shakespeare's day. But here analogy may do much and synthesis more. A line may be taken through the Red Bull sketch, made at a somewhat later non-specific epoch and representing that house when it had ceased to be "public" in the technical sense. We know, too, that the private houses were smaller in size, that they were roofed in and that performances were given by artificial light. No "shadow" or cover being required, the stage was devoid of the heavens. Hence there could have been no place for the traverses save at the entrance back. We have corroboration of this in the indication to Marston's What You Will (1607), a play most likely performed at the Blackfriars. Athenia says to his two companions, "Let's place ourselves within the curtains, for good faith, the stage is so very little;" clear proof that the lower traverses did not bisect the stage in its width. To the acceptance of this position there is the objection that action taking place in the inner apartment could not have been seen by the occupants of the "Lords' Rooms." But at worst there could only have been very occasional discomfiture, and, as Dekker points out, the gentle playgoer sought some other cause of vantage and left the obscurity of the back boxes to the pickpockets.

Having satisfied ourselves as to the position of the lower traverses, we may proceed to consider their conventional employment. Several uses which readily suggest themselves to the modern student were not resorted to. It has been argued that the closed traverses formed a third mode of entrance for the players, a custom which would have militated the significance of the two doors. Exceptions may have been made in the case of the Prologue and Epilogue, who were rarely members of the dramatic persona, and usually extrinsic to the plays.

Again, in these early, non-scenic days it would have been an easy matter to indicate the changes of scene by playing alternately before and behind the traverses. As we have no proof that this course was ever followed, we may presume that opening one was made of the lower curtains, for the reason that the circumscribed space behind prevented equal facility of vision to all spectators alike.

In the Elizabethan-Stuart drama all "discoveries" connote the drawing of the traverses; hence, in many plays these accessories fulfilled the office of a modern front curtain. Thus, Chorus in the Doctor Faustus of Marlowe delivers the prologue, and on coming to the words, "And this the man that in his study sits," himself draws the traverses. Similarly, in The Merry Devil of Edmonton (circa, 1604, at the Globe), the Prologue pulls aside the curtains and reveals Faber. Ben Jonson, at the beginning of The Poetaster (1601), indulges in a curious stage direction that, at first sight, seems to imply the use of movable scenery: "Scene draws and discovers Ovid in his study." What really happened was that Ovid was revealed sitting behind the traverses. The sense in which Jonson here uses the word "scene" is appositely explained by his employment of it at the beginning of The Masque of Hymen, wherein we are told that "The scene being drawn, there was first discovered, an altar." In both cases the drawing of the scene has reference to the removal of a curtain. Malone points out that "When King Henry VIII is to be discovered by the Dukes of Suffolk and Norfolk, reading in his study, the scenical direction in the first folio, 1623 (which was printed apparently from playhouse copies), is, 'The King draws the curtain [i.e., draws it open] and sits pensively.'"

As the placing in position and subsequent removal of all heavy properties could best be effected behind the traverses, we may assume that all scenes demanding the use of cumbrous furniture and elaborate set pieces, such as beds, tombs, altars and rocks, were played in the inner apartment. At the Blackfriars, in 1619 or thereabouts, in the last act of Field's Amends for Ladies, there was a quaint arrangement showing almost simultaneously the exterior and interior of a bedchamber. At first the characters on the stage peep through the closed traverses as through a window, describing what they behold: then the curtains are drawn and all are at once in the bedroom. The use made of one of the entering doors in this curious scene plainly shows that both must have been close to the traverses. Originally the potion scene in Romeo and Juliet (1597) was played on the forepart of the stage, but at its termination Juliet is directed to "throw herself on the bed, within the curtains." No student of the material conditions of the non-scenic playhouse can afford to ignore Ford, who is profuse in his use of both sets of traverses. At the opening of the fifth act of Sacrifice (1633) we have the direction: "Enter above, Fiormonda. A curtaine drawne, below are discovered Biancha, in her night attire, leaning on a cushion at a Table, holding Fernando by the hand." Again, there are two rather whimsical stage directions in his 'Tis Pitty She's a Whore (edit. 1633), both denoting exposures behind the traverses. In Act III (sc. vi) we have, "Enter the Friar in his study, sitting on a chayre, Annabelle kneeling & whispering to him, a Table before them & wax lights;" and in Act V (sc. v), "Enter Giouanni and Annabella lying on a bed."

It is noteworthy that the influence of the traverses on dramatic construction was neither restricted to the country of their origin nor to the non-scenic type of playhouse. Principally owing to the peregrinations of early English players, the German stage about the year 1592 became imbued with this conventionalism, making regular use of the back curtain until 1647.

Sweeping as was the change that came over the English stage at the Restoration, the abolition of the non-scenic playhouse was not accompanied by the disappearance of all the old Elizabethan traditions. The new theatre adopted the time-honored principles of the entering doors and the stage balcony, merely altering their position and placing them in the proscenium. In the case of the lower traverses a compromise was effected. With the introduction of scenery their employment was no longer advantageous, but the concessions they had long demanded of the playgoer were constituted part of the new system. Undoubtedly, much that is peculiar about the methods of mounting pursued on the post-Restoration stage is thus explainable. Characters make short journeys in full view of the audience. They occupy one room and visit another without leaving the stage. This audacious method of bringing the mountain to Mahomet was simply a continuance of the old traverse-convention. By way of emphasising this, let us consider some analogous examples. In The Tempest, the fifth act opens before Prospero's cell. The arch-magician, speaking to Alonso of his daughter, says:

"Welcome, sir;
This cell's my court: here have I few attendants,
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least, bring forth a wonder to content ye,
As much as me my dukedom."

Then the lower traverses are drawn, and Ferdinand and Miranda are discovered playing at chess. A brief colloquy ensues before Ferdinand espies his father in front.

Still keeping to the non-scenic stage, we skip over a score of years until we come to The Goblins of Sir John Suckling, a tragi-comedy performed at the Blackfriars, and printed in 1646. Remark the introductory stage direction in the following speech from the fifth act:

PHILARETE: "Put on forgiving looks, Sir, we are there—

Enter Sabrina's Chamber.

A mourning silence! Sister Sabrina!"

And Sabrina, of whose presence on the stage there is no previous note, immediately replies.

Turn we now to the post-Restoration drama, at a time when scenery was well established on the stage. Crowne's comedy of The Country Wit was first performed at the Duke's Theatre in 1675. In the course of the third act, Isabella and Ramble being in front, "the Scene is drawn, and discovers Christina," who immediately speaks to Ramble, as if he had just walked into her room. Even so late as the year 1692 we find this old traverse-convention still pursuing vigorous existence. The methods of construction followed by Southerne in his comedy, The Wives' Excuse: or, Cuckolds Make Themselves, are largely the primitive methods of the Elizabethan dramatist. A modern playwright who desired, with Southerne (in his fifth act), to show his characters discovering Friendall and Witwood in a compromising situation, would bring them suddenly on the scene of action. So far from pursuing this course, Southerne plants his gentlemen in a scene representing "Mr. Friendall's house," heaps them stupefyingly on the stage, and by drawing the back folds at the psychological moment, shows Friendall and Witwood in amorous converse on a couch. With such slavish following of olden tradition, small wonder that the art of dramatic construction failed to keep pace with the progress in pictorial adjuncts.

W. J. LAWRENCE.

ENGAGEMENTS.

Arthur Ernest, Julius Steger, Harry Mackaugh, Thomas C. Leary, Harry Kelly, John P. Kennedy, Richard Barry, Mark George, Eleanor Kent, and Sally McNeal, to support Jerome Sykes in Smith and Kerker's new musical comedy, The Money-Burner.

Ed T. Galligan, as advance agent for Winchester.

The Powers Brothers, Billy Hallman, Baby Abbott, Marie Van Buren, and Frank Duncan, as advance man, for Kidnapped in New York.

Lillian Anna Kearnan, for R. M. McDowell's A Fight for Honor.

J. W. Hartman and Edith Ward, for A Fight for Honor.

W. G. Kendall, re-engaged as advance man for the Cook-Church Stock company.

Juliette Parish, for the title-role in A Little Outcast.

For J. M. Jacobs' Stock company: Mary Asquith, Lola Montrose, Blair Graham, Milner Barnes, W. S. Swift, William Tavilla, Sheridan Holmes, Max Schaeffer, Carl Michael, Charles H. Whyte, Edwin Thomas, and the Royal Lilliputians.

Barr and Evans, for Looping the Loop.

Marion Clifton, for Search Lights of a Great City.

Emma Boulton, soubrette; H. S. Redenbaugh, advance man, and Arthur C. Young, business-manager, for Indiana Folks.

By H. J. Carpenter company: J. Edward Dally, for A Little Outcast (Western); Charles Bowman, for For Her Sake (Eastern); Nellie Dally Moran, for Mr. Pinster of Paris, and Ruby Miguel, for For Her Sake (Western).

W. H. Gough, for Chauncey Olcott.

Derrill Ashton and Master William Gough, by W. H. Nankeville, for The Little Mother.

Emma Carus, for The Defender.

Marlborough Hardy, as business-manager for the Robinson-Temple Opera company.

Mr. and Mrs. Joseph Redman (Minna Ferry), re-engaged for the Corse Payton Stock company.

Bert C. Thayer, by Morris and Hall for When Reuben Comes to Town.

Frank Armstrong and Marie Warren, for Why Women Sin.

PLAYS OF THE YEAR.

List of Last Season's Productions and Revivals, with Length of Runs.

The following is a list of the new plays produced in New York June 1, 1901, to June 1, 1902, together with the length of runs:

June 3. The Prince of the World, Murray Hill, 1 week.
June 24. The Strollers, Knickerbocker, 76 times; Harlem Opera House, Sept. 16, 6 times; total, 82 times.
July 15. The Robber Baron, Terrace Garden, 1 week.
Aug. 19. The Mormon Wife, Fourteenth Street, 33 times.
Aug. 26. An Actor's Romance, Metropolis, 1 week.
Aug. 26. A Royal Rival, Criterion, 107 times.
Aug. 31. Tom Moore, Herald Square, 40 times.
Sept. 2. The Second in Command, Empire, 128 times.
Sept. 2. The Rogers Brothers in Washington, Knickerbocker, 40 times.
Sept. 3. Don Cæsar's Return, Wallack's, 79 times.
Sept. 5. Hoity Toity, Weber and Fields', 289 times.
Sept. 9. Don Cæsar de Bazan, Murray Hill, 1 week.
Sept. 9. The Devil's Doings, Third Avenue, 1 week.
Sept. 9. Richard Lovelace, Garden, 23 times.
Sept. 10. The Forest Lovers, Lyceum, 49 times.
Sept. 16. The Messenger Boy, Daly's, 129 times.
Sept. 16. The Ladies' Paradise, Metropolitan Opera House, 14 times.
Sept. 16. Up York State, Fourteenth Street, 15 times.
Sept. 16. The Hottest Coon in Dixie, Third Avenue, 1 week.
Sept. 21. The Red Kloof, Savoy, 36 times.
Sept. 21. In the Land of the Free, Germania, 111 times.
Sept. 23. The Bonnie Brier Bush, Republic, 57 times.
Sept. 23. The Auctioneer, Bijou, 105 times.
Sept. 23. Treasure Island, Third Avenue, 1 week.
Sept. 24. Miranda of the Balcony, Manhattan, 63 times.
Sept. 30. The Cipher Code, Fourteenth Street, 24 times.
Sept. 30. The Liberty Belles, Madison Square, 106 times.
Sept. 30. The Village Parson, Third Avenue, 1 week.
Sept. 30. Circus Day, Metropolis, 1 week.
Oct. 1. The Veiled Image at Sais, Irving Place, 5 times.
Oct. 7. A Message from Mars, Garrick, 167 times.
Oct. 7. The New Yorkers, Herald Square, 66 times.
Oct. 7. A Royal Prisoner, Third Avenue, 1 week.
Oct. 9. A Blank Page, Irving Place, 14 times.
Oct. 28. Sweet Maria, Victoria, 28 times.
Oct. 12. The Love Match, Lyceum, 9 times.
Oct. 14. If I Were King, Garden, 54 times.
Oct. 14. The Little Duchess, Casino, 123 times.
Oct. 14. A Tipperary Christening, Third Avenue, 1 week.
Oct. 21. New England Folks, Fourteenth Street, 69 times.
Oct. 22. Prince Charlie, Criterion, 1 week.
Oct. 22. Dolly, Irving Place, 12 times.
Oct. 24. Les Romanesques, Empire (students American Academy of the Dramatic Arts), 1 time.
Oct. 28. Eben Holden, Savoy, 32 times.
Oct. 28. The Fatal Wedding, Grand, 1 week.
Oct. 28. A Romance in Ireland, Third Avenue, 1 week.
Nov. 4. The Way of the World, Victoria, 32 times; Savoy, Feb 8, 48 times; total, 80 times.
Nov. 4. The Sleeping Beauty and the Beast, Broadway, 365 times.
Nov. 4. Sweet Nancy, Third Avenue, 1 week.
Nov. 5. St. John's Fire, Irving Place, 1 week.
Nov. 7. A Message from Mars, Weber and Fields', 65 times.
Nov. 11. Quality Street, Knickerbocker, 30 times.
Nov. 12. Under Southern Skies, Republic, 73 times.
Nov. 12. The Third Squadron, Irving Place, 1 week.
Nov. 12. The Afterglow (students American Academy of Dramatic Arts), Empire, 1 time.
Nov. 12. A Duel in Two Flats (students American Academy of Dramatic Arts), Empire, 1 time.
Nov. 18. Colorado, Wallack's, 48 times.
Nov. 18. The Power of Truth, Third Avenue, 1 week.
Nov. 21. The Unwelcome Mrs. Hatch, Manhattan, 69 times.
Nov. 25. Gypsy Jack, Third Avenue, 1 week.
Nov. 26. Fischemann as Educator, Irving Place, 2 weeks.
Dec. 2. The Helmet of Navarre, Criterion, 24 times.
Dec. 2. Bonnaire, Herald Square, 56 times.
Dec. 2. Alice of Old Vincennes, Garden, 64 times.
Dec. 4. The Girl and the Judge, Lyceum, 127 times.
Dec. 5. The Prince of Mantua (students American Academy of Dramatic Arts), Empire, 1 time.
Dec. 9. The Orphan Heiress, Third Avenue, 1 week.
Dec. 10. The Marriage Game, Victoria, 29 times.
Dec. 10. The Marriage of Blood, Irving Place, 1 week.
Dec. 14. D'Arcy of the Guards, Savoy, 32 times.
Dec. 18. The Marriage Market, Irving Place, 2 weeks.
Dec. 20. Three Weeks After Marriage, Sybil, A Lily Bride (students American Academy of Dramatic Arts), Empire, 1 time.
Dec. 23. The Wilderness, Empire, 80 times.
Dec. 23. At Cripple Creek, Metropolis, 1 week.
Dec. 24. The Supper Club, New York Winter Garden, 40 times.
Dec. 26. Du Barry, Criterion, 162 times.
Dec. 30. A Gentleman of France, Wallack's, 121 times.
Dec. 30. Sweet and Twenty, Madison Square, 48 times.
Dec. 30. Rozana's Claim, Third Avenue, 1 week.
Dec. 30. Ein Glücklicher Paar, Irving Place, 5 times.
Dec. 31. Aladdin, Irving Place, 5 times.
Dec. 31. Der Tontel ist Los, Germania, 71 times.
Jan. 2. The Curl and the Judge, Weber and Fields', 117 times.
Jan. 6. The Toreador, Knickerbocker, 121 times.
Jan. 6. The Penitent, New Star, 1 week.
Jan. 7. Frocks and Frills, Daly's, 65 times.
Jan. 7. The Colleagues, Irving Place, 1 week.
Jan. 9. The Ambassador's Daughter, Pastor Sang, In Old New Amsterdam (students American Academy of Dramatic Arts), Empire, 1 time.
Jan. 13. A Jolly American Tramp, Third Avenue, 1 week.
Jan. 14. Two Irons in the Fire, Irving Place, 3 times.
Jan. 18. Beyond Human Power, Republic, 2 times.
Jan. 20. The Gamekeeper, Third Avenue, 1 week.
Jan. 20. The Head Waiters, Grand, 1 week.
Jan. 20. An American Gentleman, New Star, 1 week.
Jan. 21. The Excursion into Morality, Irving Place, 1 week.
Jan. 22. Messaline, Metropolitan Opera House, 1 time.
Jan. 24. Mariana, Republic, 2 times.
Jan. 25. Pennsylvania, New Star, 1 week.
Jan. 27. Lady Margaret, Bijou, 32 times.
Jan. 27. Maid Marian, Garden, 57 times.
Jan. 27. Dolly Varden, Herald Square, still running.
Jan. 27. The Red Barn, Third Avenue, 1 week.
Jan. 27. Sapho, American, 1 week.
Jan. 28. Hon. John Grigsby, Manhattan, 29 times.
Jan. 28. Pelleas and Melisande, Victoria, 2 times.
Jan. 29. Hoppla! Vater Sieht's Ja Nicht, Irving Place, 18 times.
Jan. 31. The Pretty Horsebreaker, Alma and Enda, Nobility (students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.
Feb. 2. Joan o' the Shoals, Republic, 8 times.
Feb. 8. The Master of Carlton Hall, The Little Lady and the Lord General, Children's Theatre, Carnegie Lyceum.
Feb. 10. Miss Simplicity, Casino, 87 times.
Feb. 10. The Man Who Dared, New Star, 1 week.
Feb. 10. The Outpost, Third Avenue, 1 week.
Feb. 10. The Volunteer Organist, Metropolis, 1 week.
Feb. 13. The New Year, A Gentleman of the Road, Mrs. Jasper (students American Academy of Dramatic Arts), Empire, 1 time.
Feb. 17. Vanity Fair, American, 1 week.
Feb. 17. Foxy Grandpa, Fourteenth Street, 122 times.
Feb. 17. Jane Jansen, Third Avenue, 1 week.
Feb. 24. Her Lord and Master, Manhattan, 69 times.
Feb. 24. Notre Dame, Daly's, 45 times.
Feb. 26. The Poachers, Irving Place, 1 week.
Feb. 28. The String of Pearls, Davidson, A Great Gun (students American Academy of Dramatic Arts), Empire, 1 time.
March 3. The Twin Sister, Empire, 48 times.
March 3. The Convict's Daughter, Metropolis, 1 week.
March 4. The Power of Darkness, Irving Place, 2 times.
March 6. The Affectionate Relatives, Irving Place, 3 times.
March 12. Forest Flower, In Old Sagovia (students American Academy of Dramatic Arts), Empire, 1 time.
March 13. Du Barry, Weber and Fields', 40 times.
March 15. The Belle of Broadway, New York Winter Garden, 2 weeks.
March 17. Soldiers of Fortune, Savoy, 30 times.
March 17. Sky Farm, Garrick, 48 times.
March 17. The Eleventh Hour, Third Avenue, 1 week.
March 18. Der Schlafwagen-Controlleur, Irving Place, 1 week.
March 20. Prologue to The Pride of Jennico, The Last Favor, Johannes, The Kleptomaniac (students American Academy of Dramatic Arts), Empire, 1 time.
March 20. The Diplomat, Madison Square, 76 times.
March 23. Nazareth, Garrick, 1 time (Lambs' private gambol).
March 24. A Trip to Buffalo, New Star, 1 week.
March 25. Billee (students Blythe Dramatic School), Carnegie Lyceum, 1 time.
March 29. A Modern Magdalen, Bijou, 74 times.
March 31. Life, Garden, 1 week.
March 31. A Thoroughbred Tramp, Third Avenue, 1 week.
April 2. The Robbers, Irving Place, 2 times.
April 3. A Water Color, The Rector, Six Cups of Chocolate (students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.
April 8. The Violin Maker of Cremona, The President, The Departure from the Regiment, Irving Place, 2 times.
April 9. Kean, Irving Place, 1 time.
April 11. Kiwito, Irving Place, 1 time.
April 14. The Last Appeal, Wallack's, 24 times.
April 14. White Lilies (students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.
April 18. The Rehearsal (students National Conservatory of Dramatic Arts), Berkeley Lyceum, 1 time.
April 18. The Daughter of Fabricius, Faithless, Irving Place, 1 time.
April 21. The Fairy, Caprice, Irving Place, 1 time.
April 21. The Pledge of Honor, New Star, 5 times.
April 28. Weary Willie Walker, New Star, 1 week.
May 1. The Red Robe, Irving Place, 1 time.
May 5. The Show Girl, Wallack's, still running.
May 5. Rudolph and Adolph, Metropolis, 1 week.
May 8. Little Miss Moses, Wallack's, 1 time (author's matinee).
May 12. Hearts Aflame, Garrick, 1 week.
May 12. King Dodo, Daly's, still running.
June 2. A Chinese Honeymoon, Casino, still running.
June 2. Jeanne Du Barri, American, 1 week.
June 2. John Jasper's Wife, Third Avenue, 1 week.
June 6. The Chaperons, New York, still running.

REVIVALS.

Aug. 19. Arizona, Academy, 105 times.
Aug. 19. Are You a Mason, Garrick, 35 times.
Sept. 9. The King's Carnival, New York, 35 times.
Sept. 16. Captain Jinks of the Horse Marines, Garrick, 28 times.
Oct. 7. Maria Stuart, Irving Place, 1 time.
Oct. 21. King Charles I, Knickerbocker, 5 times.
Oct. 21. New England Folks, Fourteenth Street, 69 times.
Oct. 28. Madame Sans Gene, Knickerbocker, 3 times.
Oct. 31. Magda, Irving Place, 1 time.
Nov. 4. The Royal Family, Lyceum, 32 times.
Nov. 18. 'Way Down East, Academy, 49 times.
Nov. 19. The Clemenceau Case, Irving Place, 1 week.
Dec. 16. Up York State, Fourteenth Street, 48 times.
Dec. 30. The Christian, Academy, 40 times.
Dec. 31. Francesca da Rimini, Victoria, 47 times.
Jan. 6. Les Romanesques (first act), Madison Square, 37 times.
Jan. 13. Magda, Republic, 3 times.
Jan. 16. The Second Mrs. Tanqueray, Republic, 6 times.
Jan. 17. Uriel Acosta, Irving Place, 1 time.
Jan. 20. The Notorious Mrs. Ebbsmith, Republic, 6 times.
Jan. 22. A Bit of Old Chelsea, Manhattan, 5 times.
Jan. 27. Garrett O'Magh, Fourteenth Street, 24 times.
Jan. 31. The School for Scandal, Wallack's, 1 time.
Feb. 3. Under Two Flags, Academy, 96 times.
Feb. 10. Mistress Nell, Republic, 21 times.
Feb. 11. Hannmann's Daughters, Irving Place, 1 time.
Feb. 24. The Climbers, Bijou, 37 times.
Feb. 27. As You Like It, Republic, 60 times.
March 11. Im Weissen Rossl, Irving Place, 1 time.
March 14. Iphigenie auf Tauris, Irving Place, 3 times.
April 1. San Toy, Daly's, 32 times.
April 14. The Importance of Being Earnest, Empire, 37 times.
April 28. Quo Vadis, Academy, 40 times.
May 6. Tess of the D'Urbervilles, Manhattan, 20 times.
May 19. The Lady of Lyons, Garrick, 1 week.
May 21. A Doll's House, Manhattan, 2 times.
May 26. Divorcons and Little Italy, Manhattan, 20 times.
June 2. The Hunchback, Garrick, 4 times.
June 5. Frou-Frou, Garrick, 4 times.
June 9. Boccaccio, New Star, 1 week.
The Little Lady and the Lord, Washington's Birthday, The Master of Carlton Hall, and Oliver Twist (Children's Theatre productions), Carnegie Hall.

MATTERS OF FACT.

Dr. W. H. Lang, the owner and manager of the New Empire Theatre, Frankford, Philadelphia, Pa., will reopen that house on Sept. 8. He is desirous of booking good companies for three nights. The house seats over 2,000 and did an excellent business last season. Part of the managerial policy is 10, 20, 30, and 50 cents. Dr. Lang is prepared to buy outright good attractions.

Private John Allen, which played thirty-two weeks last season, is offered for sale, together with special scenery and paper, by Charles B. Hanford, who may be addressed care of M. T. Bear, 72 M. Street, N. W., Washington, D. C.

Al. Phillips is disengaged for leading juveniles. He may be addressed care of the Player's Club, this city.

The Temple Theatre, Kane, Pa., under the management of Cohn and Sweely, is having its second season booked.

Good attractions are wanted at Centreville, Tenn., by John Burchard, Box C, Centreville, Tenn. Centreville is half way between Nashville and Jackson.

Max Hirschfeld, the general musical director of George W. Lederer's amusement enterprises for the season of 1902-03, is located at the Holland Building, 1440 Broadway, N. Y.

The State Fair and Midsummer Carnival at Belton, Texas, will take place July 16-19, inclusive. Privileges should be applied for to G. A. McGregor, Belton, Texas.

The Ott Dramatic School, of which Ed Amhurst Ott is president, is located in the Fine Arts Building, Chicago.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

The event theatric of the week 1-7 was the premiere of the Republic comedy, The Red Knight, by George H. Broadhurst. It was presented at the Californian by James Neill and his players. The speaker drew an S. R. O. house, and the week resulted in well-filled tills. Unquestionably, the comedy is one of Mr. Broadhurst's most ambitious and meritorious efforts. It is alike original, humorous, and interesting. The title is derived from a gentlemanly highwayman, described by the held-up victims as "wearing a head and feather in his hat," and hence known as "The Red Knight." The locale of the comedy is in the mythical kingdom of Rhodeland, Europe. The time is to-day. The story? Rhodeland is embarrassingly in debt to Morantes, a neighboring principality. The former is ruled by a queen, and the latter possesses a crown prince. The diplomats of the two kingdoms, to effect the existing debt, arrange a marriage between the Queen of Rhodeland and the Crown Prince of Morantes, neither of whom has ever seen the other. The Queen, fully realizing, for the pecuniary sake of her kingdom, and with many misgivings anent her future happiness, consents to the marriage. As for the Prince, it's a matter of course with him. The marriage is to take place three days subsequent to the action of the play. There are four acts. The first opens, showing a coterie of forty to fifty royal personages enjoying themselves, al fresco-like, on the balcony of the castle of the Duchess of Wolverton, during the progress of a masked ball. The scene, with its ivy-mantled castle of massive Norman architecture, the vine-clad stone walls, the nests of natural flowers here and there, the brilliant costumes of the masqueraders, and, in the distance, the castle-crowned alt amid a shimmering, moonlit lake, was splendidly executed. It well deserved the handfuls of applause it received. The Queen of Rhodeland, desiring to be a woman, and for once not a queen, decides to attend the ball given by the Duchess of Wolverton. This she does, disguised, and, accompanied by Hilda, her lady-in-waiting, mingles with the dancers, and feels sensations of which she had never dreamed. The Prince of Morantes also attends the ball, disguised. His mission is to find a female spy, who has stolen the plans of the fortifications of Morantes to deliver them to the Duke of Burnell, Minister of War for the Kingdom of Rhodeland, with whom the spy is in love. The Prince is successful in his pursuit, in that he discovers the Countess of Braithwaite, the spy, hand the plans to the Duke. To recover the plans, he determines, for the nonce, to impersonate the much-talked-of and feared Red Knight, and hold up the Duke while en route home from the ball. In the interim, the Queen and Prince meet on the balcony. After exchanging some delightful lines of a Romeo-and-Juliet order, neither knowing the royal status of the other, they become mutually enamored. Subsequently, during a temporary absence of the Prince from the side of the Queen, Captain Selbourne, a highwayman (print the Red Knight), who is at the ball, picking prospective victims, tries to steal a kiss from the Queen. In this, he is prevented by the timely return of the Prince, who, to avenge the insult, "bites his right thumb at" Selbourne, and challenges him to a duel within the hour. The challenge is accepted, and a space for a dueling ground selected in adjacent woods. The second act shows the dueling ground and a point in the road along which the Duke shall pass to his home. The Prince is on hand to keep his appointment with Selbourne. While awaiting him, Carlford a friend of the Prince, comes in, and says Selbourne would like a postponement of the duel for a few hours. This passage, in that the Prince had found his dueling hour would encroach upon the time set for holding up the Duke to recover the stolen plans, is exactly like the one the Prince had sent by Carlford to Selbourne. The rumble of carriages wheels being heard, the Prince dons the disguise of the Red Knight, that of a large, soft, clay-colored hat, decked with a long red feather, and wearing a long red cloak, and the carriage containing the Duke drives into view. The carriage is stopped in courteous Claude Duval style by the Prince, and on the point of his rendering the Duke of the stolen plans, the sentiment is interrupted by the arrival of the Red Knight, he of the genuine clan, who is bent on robbing the Duke. There is a two-handed affair between the rival highwaymen, which terminates in favor of the latter by the usual end of each other's voices. As each wishes to have the pleasure of robbing the Duke uninvolved, it is decided they will at once settle their little difference, the one winning to have the Duke. The fight ensues. The Red Knight vanquished, vanishes. The Prince then turns his attention to the Duke, relieves him of the stolen plans, and, on escorting him to his carriage, discovers therein the Queen and Hilda. They alight, and the Queen, albeit surprised and shocked to see in her escort of the ball a highwayman, offers to pay tribute. The offer is declined, and the party is allowed to depart. The third act is the day following. It shows the interior of the drawing-room at the home of the Queen's foster-mother. This scene, with its dark mahogany, its spacious seat bay window, its tete-a-tete, fire-reflected mantlet, its pictures, and its rich Queen Anne furnishings, was a gem in stage setting. Succeeding the hold-up of the Duke, the Prince and his friend Carlford are pursued by soldiers of the Duke. Carlford shot in the arm, the Prince and he seek shelter at the house of the Queen's foster-mother; the Prince to catch a glimpse of his future wife, and Carlford to have his arm dressed. They are given entrance by the Queen's foster-mother, who, on learning of the wounded condition of Carlford, busies herself in getting the necessary bandages, and so forth. She returns to the room accompanied by Hilda and the Queen, both of whom recognize the Prince and Carlford, and while explanations are being made by the Prince, to the effect that he was other than he appeared in their eyes, the Duke and his soldiers, having tracked the Prince and Carlford to the house, arrive. The Queen, although believing the Prince to be the Red Knight, feels grateful to him for avenging the insult offered her by Selbourne and having risked his life in her behalf, and, with the love of a woman overpowering the dignity of the Queen, forthwith determines to save him and Carlford from the hands of the Duke, by hiding them in her boudoir, and diverting the course of the Duke. This she succeeds in doing. Carlford is then given a passport by the Queen through the lines, and the Prince on reading the passport discovers who his future wife is to be, and is not only astonished, but also intensely delighted that she whom he is to marry he really loves. They then depart; Carlford, with the recovered plans, to Morantes, and the Prince to prepare for his meeting and marriage with the Queen on the morrow, without revealing to her his identity. The fourth and concluding act of the comedy is in the reception room of the Queen's palace. The Queen has resigned herself to the inevitable. Royally gowned in her wedding robes, she sits awaiting the arrival of H. R. H., Robert, Prince of Morantes. He comes. For personal reasons he has come in advance of his retinue. He is presented to the Queen by her Prime Minister. In that she recognizes in the Prince the audacious and notorious highwayman, the presentation is anything but pleasant. The Prince tries to explain his purpose for impersonating the Red Knight. The Queen, disbelieving him, and tired of what she calls a "farce," summons the Duke to place the Prince in his hands. The recognition between the Duke and the Prince is mutual. Thereupon, the Prince shows up the Duke in his false light, and the Duke is given his coup. The retinue of the Prince is then announced, his identity established, and the astonishing confused Queen is convinced that he is really the Prince and not the Red Knight, and a true-love-knot marriage is the outcome. The cast: Robert, Crown Prince of Morantes, James Neill; Carlford, Robert Morris; the Duke of Burnell, Frank MacVicars; Captain Selbourne, Clifford Dempsey; Furlong, Scott Seaton; General Morland, Dan H. Crouse; Lieutenant John Bromstead, Donald Bowles; Frederick Wolferts, Bennett Southard; the Prime Minister of Rhodeland, John W. Burton; an Officer of the Queen's household, E. Gardiner-Jones; Charles Le Breton, Frank H. Davis; Samuel Furbish, John Ellery; Henry Perrault, Robert Galindo; Marquis of Orvilla, Arthur Cornwall; Cecelia, Queen of Rhodeland, Edythe Chapman; the Queen's foster-mother, Lillian Andrews; Hilda, Gertrude Keller; the Duchess of Wolverton, Allen Spradley; the Countess of Braithwaite, Marian Stone; Lady Marjorie, Mary Elizabeth Forbes.

The comedy was admirably produced. Mr. Neill has not for some time given us a happier, smoother and subtler role than that of the Prince of Morantes. He filled every requirement excellently. His accomplishments are many, and his versatility is broad, and in The Red Knight he had ample opportunity to show his mettle. He showed dash where dash was necessary, and his sentimental moments were quiet and neat. The Red Knight is a play that Mr. Neill can put at the top of his repertoire, and in which he will appear with a deal of credit and popularity. Carlford, in the keeping of Robert Morris, was well acted. Frank MacVicars took care of the Duke with a cunning and dignity befitting the role. Clifford Dempsey was effective as Captain Selbourne, the highwayman. Scott Seaton, as Furlong, the Duke's servant, was capital. The role of Cecelia, Queen of Rhodeland, was enacted by Edythe Chapman ably. Lillian Andrews was extremely good-natured, considerate, and commendably "at home" as the Queen's foster-mother. Hilda, her daughter, portrayed by Gertrude Keller, was most attractive, and her little love-making scenes with Lieutenant John Bromstead, in the careful hands of Donald Bowles, were enjoyed for their humorousness and sweetness. Although Marian Stone, as the Countess of Braithwaite, the spy, did not have much to do, she made the best of her opportunities. Her gowns were eyeable treats. The rest of the cast was satisfactory. The play ended with an epilogue, participated in by the Queen and the Prince, charmingly given by Mr. Neill and Miss Chapman.

The second week of Kathryn Kidder at the Columbia, ending 7, was devoted to the production of Francillon, a play adapted by Professor L. Dupont Syle, of the California State University, from Alexandre Dumas' novel. Miss Kidder appeared in the title role of Francine, Countess de Revenalles. It is by far the best role in which we have ever seen her, and she was very successful. Her support was fair only. As for the play itself—well, some of its lines are so crass and obsolete, it's hardly the play a young lady should take kit "best girl" to see. Next the last, Miss Kidder fills the part of Francesca admirably, and draws full houses. The plot of the play has to do with a jealous wife wanting her husband, who is wife-tired, that if he return to his mistress she will secure a lover. She carries out her threat, and then tells him of it. He becomes saddened at her act, and talks about the injustice of it. To say the subject is handled in masterpiece fashion with a decidedly French abandon is but saying it only. Professor Syle hasn't missed a single word in the adaptation.

The ninth week of Fiddle-Dee-Dee, at Fischer's, saw no diminution in the lauded crowds going her-ward. It's guesswork when its run shall cease.

The second week of His Wife's Father, at the Alcazar, ending 8 with Queens Osborne as Duchesse Hilliop, M. L. Alexo, Frank Hamilton; Frank Evans, Matt, the servant; Marion Converse, Nell, and Gus Waldron, Kitty Cheezy, drew well filled houses.

The Sidewalks of New York, with sensational and spectacular features, was the offering at the Central 2-9, to good business.

At the Tivoli, The Toymaker, brought right up to date, was revived 2 for an extended run, and entertained full houses at every performance week ending 8. Fredk Hartman is Johann Gunsenheimer, and is as usual capital. Frances Graham is Frau Gunsenheimer, and Amelia Meyers is Nina, the doll. A noteworthy feature of the opera is its picturesque costuming.

The basement of Fischer's will soon be fitted up at a cost of about $50,000 as a rathskeller. Patrons will be entertained with a select orchestra after the performances.

The week beginning 9 was pretty lively here. About 40,000 Shriners and their friends and wives and daughters and relations made things tingle with their carrying-ons. All the theatres did S. R. O. business at every performance.

The attraction of much import was the opening of Henry Miller and Margaret Anglin's indefinite season, with a fine co., at the Columbia 9. Trelawny of the Wells was very successfully produced as the first play.

The next bill in importance was the opening of Florence Roberts' Summer season at the Alcazar in Zaza. Miss Roberts was fine in the title-role. At the least, a throng-jamming audience that saw her at the Alcazar, 9, and like audiences that followed one another throughout the week, seemed to entertain this opinion of her. She received a splendid ovation, volleys upon volleys of applause greeting her at the beginning, during and ending of every act in the play, besides a proceuluntul of flowers, just as a thought-of sign from her admirers and friends. Then, as a climax to her ovation, she had to come forward and tell the audience, the opening night, how much she appreciated its kindness, and so forth. The play was put on in excellent style, the scenery showing more than everyday care and the costumes likewise. Miss Roberts is due congratulations on her co. At its head is White Whittlesey, who appeared as Dufrene. Howard Scott was Brissac. Charles Wyngate was Bignult. George Osbourne was Cassart. Frank Bacon was Chambiay, Junior. The rest of the cast comprised Carlyle Moore, Elac; Walter Belasco, Brigard; Henry Shumer, Mousot-Pombia; George Hernandez, Jolly; Galvin Diz, Adolphe; Herbert Carton, Criquot; Georgie Woodthorpe, Rosa Bonne; Eleanor Gordon, Madame Dufrene; Lillian Armsby, Divonne; Ona Waldrop, Lisette; Ollie Cooper, Toto; Bertha Blanchard, Edith Angus, Hazel Kilday, Stella Rasetta, Frances von Rayssgen, and May Wand, the cafe chantant performers; Jane Kerr, flower girl, and Lillian Elliott, Nathalie. Belasco and Thall thought two or three weeks of Zaza would be enough; but if I mistake not, it'll be more.

The Neill co., at the California, began a week's run of The Jilt, 6, opening to S. R. O., and pleased very much. Marian Stone as the Jilt was everything the rule demanded. Mr. Neill was Myles O'Hara. As usual, he acquitted himself with fine judgment. Edythe Chapman was "charminger" than ever as Kitty Woodstock. The others in the cast met requirements adequately.

The afternoon of June 11 the Pollard Juvenile Opera co., en route to Australia for a tour, sang Pinafore at Fischer's to a packed house.

That tearfrouful and laughing drama, A Guilty Mother, was the bill at the Central week ending 15 to capacity business.

Doctor Syntax will soon be produced at the Tivoli.

June 30 will mark the hundredth performance of Fiddle-Dee-Dee at Fischer's. Apropos of the occasion, Manager Friedlander will distribute appropriate souvenirs. A prominent newspaper man of San Francisco is writing an original burlesque for early production here. The scenes of the burlesque are in the principal localities of the city. Harry James, the musical director and composer, at Fischer's, will compose the music for the burlesque.

Frederick Warde, with a specially engaged co., will begin an indefinite engagement at the California 23, opening in the Roher version of Francesca da Rimini. Some of the principals in Mr. Warde's co. will be Judith Berolde, Barry Johnstone, and Charles D. Herman.

The second of the series of the Weber and Field burlesques, to succeed Fiddle-Dee-Dee, will be a triple bill, comprising Peruse Cafe, A Royal Family, and Antony and Cleopatra. Preparations are under way for this burlesque. In this connection the Fischer management have secured Weber and Field's latest burlesque, Hoity Toity. This will be put on here later in the season.

The opening bills week beginning 15 and 16 were: Neill co. at the California in Captain Swift; Fischer's, Fiddle-Dee-Dee; Alcazar, Florence Roberts, Zaza; Columbia, Henry Miller and Margaret Anglin, Trelawny of the Wells; Tivoli, The Toymaker; Central, My Aunt Bridget.

Following The Toymaker at the Tivoli will come The Idol's Eye.

June 23 the Miller-Anglin co. will produce The Gay Lord Quex for a two weeks' run. This will be followed by The Lady of Lyons, The Wilderness, and The Adventure of Lady Ursula.

GEREL JAMES MITCHELL.

DENVER.

The stock co. at Elitch's Gardens gave a most creditable performance of Under the Red Robe week ending 14. The play was mounted and costumed lavishly, and with the good taste characteristic of Walter Clarke Bellows and Frederick Sullivan. Lillian Lawrence, as Renee, did better work than in anything she has been seen in during her present engagement. She invested the part with a charming womanliness and quiet intensity that were admirable. Frederick Perry, specially engaged, joined the co., and appeared as Richelieu. His portrayal was a feature of the performance. John Mason played Gil de Berault carefully and conscientiously; but there was not about his performance the virility and dash and swagger with which we are wont to clothe Stanley J. Weyman's hero in our minds. On the contrary, Mr. Mason was a trifle ponderous and pedantic, playing the costume role in the most approved frock coat manner. Antoinette Walker was mis-cast as Madame de Cochefort. John T. Sullivan made all there was out of the part of Lieutenant, and Frederick Sullivan, as Clos, contributed a clever study of the dumb man. The minor roles were well acted.

The Manhattan Opera co. produced The Little Trooper at Manhattan week ending 14 to better business than has prevailed during the preceding weeks of the engagement. Laura Millard, as the Little Trooper, sang prettily, and acted and looked especially well during the last half of the opera, when garbed as the Little Trooper. Charles Swickard did very good work as Emile Duval, and John Henderson made a capital Gibard. Laura Dilulo, William Stephens, and William Priser appeared to advantage. The Little Trooper is not strong in its choruses, except in the "Gallop Chorus," that was very well sung. The Manhattan co. has such a good singing chorus that it seems as though it would be well for it to pick its operas, with a view to giving the chorus full play.

The Boston Bijou Opera co. at the Tabor presented The Chimes of Normandy week ending 14.

F. E. CARSTARPHEN.

A NEW CABLE DIRECTORY.

The International Cable Directory Company, of No. 17 State Street, has just published the "International Cable Directory of the World," issued in conjunction with the Western Union Telegraphic Code system. This book, to users of the wires, both for domestic or cabling purposes, is to the business public exactly what the telephone book is to users of the telephone, as it furnishes the cable addresses of prominent corporations, firms and individuals in all parts of the globe, and is therefore invaluable for reference. The State Department has purchased copies to supply all the embassies, legations and consulates of the United States throughout the world. The great success of the work has induced the publishers to print the business headings in English, German, French and Spanish. The directory contains a classified list of American manufacturers.

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THE FOREIGN STAGE.

LONDON.

Theatricals Active—Important Revivals Now and to Come.

(Special Correspondence of The Mirror.)

London, June 14.

The theatrical arrangements since I last had the honor of mailing you have been many and various. Last Saturday afternoon, after welcoming Ellen Terry back to the London stage at the Lyceum matinee of The Merchant of Venice, there was just time for a bite and a sup before going to see Mrs. Craigie (John Oliver Hobbes) and Murray Carson's new play, The Bishop's Move, which Arthur Bourchier put up for one night's trial trip at the Garrick. If Bourchier intends to put this play into a regular evening bill later he must get the above named distinguished novelist and the aforesaid popular actor to strengthen the piece considerably. As shown last Saturday The Bishop's Move, for the most part, panned out as a series of duologues—very good duologues, mark you. Still a little action now and then would have been grateful and comforting.

The motto of the play is a chess statement—namely, "The queen can move all over the board while the bishop can only move diagonally." As to the play's plot, I feel constrained to say with the poet's Needy Knife-grinder, "Story? Lord bless you! I have none to tell, sir." I can only say that the Bishop was a French bishop, and was a nice old chap who knew literally every move on the board and had scarcely a dash of ecclesiasticism about him. He ran an amateur printing press and mended watches, clocks, organs, etc. The Bishop becomes the opponent of a Duchess who stood for the Queen and sought to gain over to the priesthood a fine fellow, one Francis, whom the Countess admired, but who was beloved by a sweet young girl whom he afterward married. It was all very amusing to while away an idle hour withal, but as I have said it was devoid of movement. Clever histrionic spacing was made by Arthur Bourchier as the Bishop; by his wife, Violet Vanburgh, as the Countess; by H. B. Warner as the hero, and by charming Jessie Bateman as the heroine.

On Monday it became necessary to go to the Garrick again—this time to welcome back to this metropolis La Grande Sarah Bernhardt. Sarah of the golden voice started with F. Marion Crawford's new play, Francesca da Rimini, adapted into French by Felix Schwob. Sarah was in splendid form as Francesca, who in this play has a young daughter and yet persistently and willfully carries on with Paolo, who this time has a wife who gets murdered, if you please! For my part I prefer the chastened and more poetic form adopted by Stephen Phillips for George Alexander's present play at the St. James', but, of course, we all love Sarah whatever she plays. Her reception on Monday was so tremendous and so long that it almost unmanned—I should say unwomanned—her.

Of course the great English theatrical event of the week was Beerbohm Tree's revival at Her Majesty's of The Merry Wives of Windsor, with himself as Falstaff and Mrs. Kendal and Ellen Terry as the Merry Wives. The house was crammed with a most distinguished audience. These kind friends in front (with the exception of the greeting they vouchsafed to Tree and the two great actresses on their first entrance) were rather cold and undemonstrative, methought. This was perhaps because the play is unfamiliar to most of them, for, alas! our playgoers, like our players, seldom read the works of William of Stratford (or Francis of Verulam, whichever you prefer). It is a rare thing to find the average actor acquainted with any play of Shakespeare's that he has not played in, and even then his knowledge thereof is often confined to his part. I don't think this ignorance of the bard prevails among American players, but it certainly does on our side. Of course our Irvings, Terrys, Trees, Willards, Bensons, Wallers, Forbes-Robertsons, and so on, have all studied and love William's works, and one or two low comedians I wot of are saturated with William, even as regards the never-played plays. But as a whole the theatrical profession doesn't worry much about Shakespeare. Why, even certain of the well-known critics on Tuesday grumbled at Ellen Terry as Mrs. Page, remarking that she doesn't know what the dickens the fool's name was. They actually thought that this long popular Elizabethan abbreviation of "Devilkins" was a gag, forsooth!

But I digress. Let me hasten to say that both Madge Kendal and Ellen Terry played splendidly as Mistress Ford and Mistress Page, both parts being several sizes too small for such actresses. Tree's Falstaff (both in this play and in Henry IV) was always a very fine impersonation. This time it was even finer—a really great comic performance. The support, including Oscar Asche as Ford, Henry Kemble as Dr. Caius, Courtice Pounds as the Welsh parson, Gerald Lawrence as Fenton, were all good, while Mrs. Tree as Sweet Anne Page was admirable. At the end the whole strength of the company (including some fifty dancing child fairies) took the curtain call, dancing from prompt side to O. P., a clever stage managerial device which roused the house to enthusiasm.

On Thursday night at the Comedy George Hawtrey (brother of Charles) started a season with a new comedy of his own. It is entitled Lord of His Heroes, and although very reminiscent of such well tried plays as Used Up, Still Water Runs Deep, and other pieces written around a too long quiet and overindulgent husband, the new piece proved both clever and amusing, with here and there a good situation. The leading part, the aforesaid sometime somnolent husband who is anon aroused to energy by a villain seeking to corrupt his wife, was admirably played by Fred Kerr. The wife was delightfully impersonated by Nina Boucicault, daughter of the late Dion; Edward O'Neil was strong as the would-be wife betrayer, and Mrs. Charles Calvert was splendid as a nagging, suspicious, mischief making old cat.

Isidore Witmark, of your music publishing firm, has just arrived in this city. On Thursday two plays, both by Frank Witmark and Marie Madison, entitled Authority and Berkley Fields, were copyrighted at St. George's Hall. Among those who played parts were Henry Macauley, Charles Warren, Ted Bendix, Imre Fox, Norine Benson, Naomi Nelson, Winnie Dawson, Scotson Clark, and Isidore Witmark.

Miss Langtry (who has won a lot more money at racing) is preparing her invitation list for July 1, on which date her lovely daughter Jeanne will be given in marriage to Ian Malcolm, a first-class social and political magnate, who keeps his carriage (in fact, many chariots) and is thirty-four years of age.

That skilled and refined actress and mistress of gesture, Charlotte Wiehe, of the Royal Theatre, Copenhagen, will make her reappearance in London at St. George's Hall next Thursday in a series of highly interesting little plays.

It has often been noticed that plays on one subject or adapted from one common source crop up in batches at one time. Note, for example the Trilby, the Musketeers, and the Nell Gwynne groups of plays. Now it would seem that Harrison and Maude are not the only managers who are to present a new version of Scribe and Legouve's Bataille de Dames. Harry Paulton tells me that he has recently prepared a new version of this comedy and that he is negotiating for its production at a certain West End theatre. Harrison and Maude will present Captain Marshall's version of this comedy at the Haymarket on July 8, with Winnifred Emery, H. B. Irving, Daisy Thimm, and Marsh Allen in the cast.

It is pretty safe to predict that after the production of the Haymarket version of Bataille de Dames we shall find cropping up sundry revivals of either Charles Reade's or T. W. Robertson's version, both called The Ladies' Battle. Reade's version, in which the late Mrs. Stirling played the Countess, has been popular for the last half century. Mrs. Kendal was the last distinguished actress to play this character, and that was at the old Court Theatre in Sloane Square.

The souvenir season seems to have set in severely. Only a few days ago George Alexander gave away beautiful copies of Stephen Phillips' tragedy Paolo and Francesca at the St. James'. Next Thursday Olga Nethersole will shed Sapho souvenirs to all Adelphi playgoers. On the far 25th Olga will recite at the Adelphi a coronation ode written by Sir Lewis Morris, who is preparing a poetic play for that actress.

R. S. Willard, just returned to England from America, proposes to build a new theatre at the West End. Willard has in his play portmanteau a long ago written play on the subject of King Arthur. So what with this and Money Coutts' King Arthur tragedy for Lewis Waller, and what with certain other Arthurian new plays, we look like having a King Arthur boom as well as a Ladies' Battle boom. And, lo, I learn at the moment of writing that Sarah Bernhardt has just settled to produce a French version of the King Arthur play which Comyns Carr wrote for Irving, with herself as Lancelot, whose honor, you will remember, rooted in dishonor, stood, while faith unfaithful kept him falsely true.

Gawain.

PARIS.

A Pleasing Operetta and a Farce Hit—Novelli's Success—Russian Actress to Appear.

(Special Correspondence of The Mirror.)

Paris, June 5.

There is a temporary lull in the tempest tempest over public dress rehearsals. Matters are likely to remain in statuo quo through the Summer, and with the dawn of next season the old traditions will probably be reverted to. At present, as the result of the kickup on the part of the Society of Dramatic Authors, the author and manager each are entitled to issue twelve invitations for the dress rehearsal. This compromise measure has been worse than ineffective. All the invitations have gone to the critics, who were the very persons that the Society of Dramatic Authors was trying to exclude. There seems to be a radical difference between the society's intentions and the intentions of its members individually. Your playwright gets up in meeting, and shouts: "Out with the critics at rehearsals." When the twelve-ticket system is adopted, he pockets his dozen passes, and straightway hies him to his friends among the writers for the press, and begs them to honor the rehearsal with their presence. Of course, with only a dozen, or two dozen, counting the managers' passes, that are disposed of in the same way, there are not enough for the multitude of journalists who write of the theatre. Those who are not asked to the rehearsal and who have the formidable task of writing their criticism on the actual first performance are naturally disgruntled, they see faults in the play that their more fortunate confreres do not discern. Out of this may grow wordy arguments, virulent correspondence, and opera-bouffe duels. As French critics consider it a hardship to write a review in less than twenty-four hours, the coveted privilege of a dress rehearsal pass is held out to them as a reward of merit. A good notice means the dress rehearsal; a "roast," the first-night. Consequently, like most other compromises, the double dozen pass limit is likely to work much evil and no good.

When the real purpose of dramatic criticism is considered, the course of the society in asking for the abolition of public dress rehearsals is the only just one. Criticism in its true sense should, it would seem, take into account not only their own impression of the play, but also its impression on an unprejudiced audience. Such an audience never assembles at a dress rehearsal, where every one present is either in some way interested in the production or else on hand to criticise via the press. It is a distinctly not an audience made up of the "public." Yet it is from the dress rehearsal that the critic writes his review. He philosophizes at length—great length—upon the play, frequently wandering far from his subject. As an essay it is admirable, but for the reader who would obtain quickly a statement of the value of the play, it is not. Still, neither newspaper making nor newspaper reading are hurried as in America. The French criticism is undoubtedly of greater literary value, but it could not be written in the time between first performance and publication. This is a reason for the continuing of the dress rehearsals. But when the dress rehearsals cannot convey a hint of how a paying audience will receive a play, there is equal reason for abolishing it. If there is any remedy, it would seem to lie in the critics writing their reviews on shorter notice. But until American newspaper methods are adopted here this never will be done.

So much for the latest fuss in excitable Paris. Now for a pretty operetta done at the Opera Comique May 30. A real success may be credited to La Troupe Jolicoeur, which is a version of a story by Henry Cain, set to music by Arthur Coquard. The story deals with a band of strolling players, whose gaudy caravan and temporary stage are attractively shown in the settings. When the curtain rises, the Jolicoeurs are giving their performance in a square in Paris on Bastile Day. One of the company, Genevieve, sings before the tent, as a hint of what is to be seen within. She is the prettiest of the company, and Jacques, a young composer who wanders by, is a speedy victim to her charms. He contrives to make her acquaintance, and praises her voice as worthy of grand opera. If she is willing he will give her lessons in singing. His kindness touches Genevieve, and with each it is a case of love at first sight; destined, too, to have a troublous course, for Jacques is not the only suitor for Genevieve's hand. Jean Taureau, the strong man of the company, and Loustic, a sickly clown, are also courting their pretty fellow-player. They noticed her evident liking for Jacques and are jealous. Madame Jolicoeur, the manager of the company, warns Genevieve against the composer, whose motives she suspects. But when the company moves on, Genevieve continues to think of her friend, and she becomes pensive and melancholy. The second act finds her at last and at the provincial town that is the company's next stand. It is here that Jean Taureau asks her to be his wife. He has forgotten the incident in Paris, and when Genevieve tells him she cannot accept him, he becomes angry, and vows to kill any rival. Soon after Jacques appears, having followed the company from Paris. While he is talking with Genevieve, Taureau, who has attempted to drown his sorrow in drink, sees them. After Jacques goes he turns on Genevieve, and would strike her, but Loustic interferes, and is knocked down by the blow.

In the third act we see a cottage, where Genevieve is nursing Loustic, whose injuries will prove fatal. Indeed, he is now at the point of death. The Troupe Jolicoeur is no more. Taureau is in prison; Genevieve has taken Jacques advice, and with splendid result. She has readily secured a fine engagement, and the cottage has been bought with her earnings. Soon she is to marry Jacques, though this is not known to Loustic, who still loves her and brightens up on her appearance. To make his last moments happy, she has told him that they shall never separate. Just then Taureau, escaped from prison, enters. He kneels before her and begs forgiveness, and declares his intention to leave the country, as he cannot bear the sight of her as Jacques' wife. This is the first that Loustic has heard of the approaching marriage, and the shock it gives him causes his death. With this sad episode the operetta ends.

However ordinary and placid its plot may be, La Troupe Jolicoeur is yet refreshing in its cleanness and simplicity. It is long since we have had an operetta so thoroughly pleasing in book score, mounting and interpretation. All the music is sprightly, graceful, and catchy. A love duet in the second act is especially pretty. Mlle. Giraudon as Genevieve makes the hit of the performance. She is dainty and sweet-voiced. The settings are gay and picturesque.

At the Gymnase there is a new double Mlle. comprising Pepin Cadet and Le Convive, both by the same author, Pagat. Pepin Cadet is a three-act comedy of original and quaintly humorous story. In Brittany there is an elderly and wealthy spinster who is a devoted Royalist and Bourbon adherent. It makes no difference that the Bourbon race is extinct—she will not believe it. Along comes a merry swindler, who trades on this weakness. He says he is a descendant of Louis XIV, and the spinster bows before him. More than this, she grants his every wish, and the swindler's wishes are mostly of a pecuniary sort. The spinster's nephew, heir to her fortune, watches these proceedings with alarm. To stop the fraud and save some pennies for himself, he fights fire with fire by springing another Bourbon, this time the lineal descendant of Pepin the Short. This is none other than an actor, who is spending the Summer in Brittany. She and he have concocted the plot, and much fun results therefrom. The aunt promptly deposes the first Bourbon in favor of his longer-pedigreed rival. But with the descendant of Pepin she has also to accept a lively young woman who accompanies him. She is the actor's mistress. Her presence jars the spinster's morals. But when it is represented to her that all Bourbons had such adjuncts and she is reminded of the fame of Du Barry and other titled courtesans, she swallows her scruples and receives the successor of Du Barry with all due deference. The young woman takes advantage of this to cut up high jinks of sundry sorts, which the horrified old lady is compelled to watch without a murmur. The deception is finally revealed, and the spinster is cured of her Royalist mania. Pepin Cadet made a genuine hit, and if its production had not been put off till the season's end, it would have a long run. Of a fine cast Madame Guitty and M. Galipa scored the chief hits. Le Convive is a hilarious one-act skit, detailing the troubles caused to a peaceable, middle-class family by the visit of an unsophisticated country cousin. M. Pagat deserves our thanks for two first-rate plays.

The second Paris engagement of Ernesto Novelli has ended and in a blaze of glory. On his former visit two years ago Novelli proved his great worth as an artist. That season was a pecuniary failure, however. But this time the people have flocked to see him. The Theatre Sarah Bernhardt has been crowded at every performance. It is hard to say in which play of his remarkably extensively repertoire Novelli is best. His versatility is something marvelous. I doubt if the stage to-day has his equal. His last bill was The Merchant of Venice, and so great was the enthusiasm of the audience that Novelli broke down and sobbed for joy.

We are soon to see another foreign player of celebrity, Lydia Yaworskala, who is called the Sarah Bernhardt of Russia. Antoine has arranged for her to play a five-performance engagement at his theatre beginning June 16. Among her offerings will be Les Petites Bourgeois, by Maxime Gorky, and Camille. Madame Yaworskala will be supported by her own company from St. Petersburg.

There was a largely American audience at the Opera Comique the other evening, when Yvonne de Treville, the young singer who has made many appearances in opera on your side, made her debut here after two years of study. Her role was Lakme, in which she invited comparison with Marie Van Zandt, who made the part famous. It is the opinion of many that Miss De Treville bears this comparison well, indeed that she is even a better Lakme than Miss Van Zandt. While the memory of Miss Van Zandt's fine performance is not blotted out by this new Lakme, as far as the writer is concerned, I am free to say that Miss De Treville was thoroughly delightful. Her naturally fine voice is admirably cultivated. Its notes are clear, rich, and sweet and of long range. She acted with skill the part of the Hindu girl whose love for an English officer leads her to suicide.

The decision of a Chicago judge in the Cyrano de Bergerac case, that declares Rostand to have secured the story of Cyrano from Samuel Eberly Gross' The Merchant Prince of Cornville, has aroused no end of excitement here. The Academy held a meeting and powwowed over the matter at length, but with no result. Rostand is away, and his fellow-authors show a disposition to ridicule the matter, probably because no defense is possible. The findings of the Court are so emphatic, so detailed that they form a practically unanswerable argument. This is the opinion of conservative people. The others, who are so free with their jests, seem not to realize that a decision of the Federal Court is no jesting matter.

Some persons have claimed that the season just closing has not been a successful one. How erroneous this statement is may be judged by the receipts of the month of May at the Paris theatres, that were about half a million francs over those for May, 1901.

La Fortune du Pain has been successfully revived at the Ambigu in place of Sans Mere, that did not last long.

T. S. R.

ROME.

Duse's Cousin, Italia Vitaliani—Three New Plays—Santa Cecilia Concert.

(Special Correspondence of The Mirror.)

Rome, June 10.

Next to Duse, her cousin, Italia Vitaliani, is the greatest actress on the Italian stage. She has also the advantage of being a very pretty woman. Like Duse, she lives a very retired life and shuns every kind of glamor off the stage. All her time is devoted to her art, and, when not acting or rehearsing, she shuts herself up to rest or think of the part she has to play at night. A weary life as ever life can be weary, brightened only by the plaudits of the public.

Though not quite so "singular" an actress as her great cousin, still she has a certain singularity of her own, and this singularity has become more marked of late, as we have seen in her recent visit to us, when she quite astonished her friends—much as they had expected of her. She is now really great, with a mark quite her own. She chose Schiller's Mary Stuart for her first night, and it was repeated for four successive nights; quite wonderful for Rome.

Her Magda, however, was a still greater triumph for her. Not Duse herself could have surpassed her in this, and her Tosca was even greater, if possible. She made the part seem more human, and in Scarpia's killing scene and Cavaradossi's torture scene she perfectly carried away the audience by her extraordinary rendering of the part. To count the number of times she was called before the curtain would be difficult.

During her stay in Rome Vitaliani revived Deborah (Leah), and for this she went to consult Ristori, who lent her the plates of her costumes and recited the curse scene and the dying scene to her. Vitaliani afterwards said that Ristori's voice is still rich and powerful and she was perfectly surprised at it.

I have often wondered that Duse has never given Leah. She would be an ideal Leah and look the part to perfection. No Leah, however, will ever be like Bateman's Leah. No, not even Ristori came up to Bateman's beautiful womanly rendering of the part. Ristori was too goddess like, too classic, and her hatred was greater than her love as the unhappy Jewess.

Vitaliani made one of her greatest hits of the season in her version of the part, which was new to most of the audience, and now the Invisible Princess, as Vitaliani is called, has left us, and Tina di Lorenzo has taken her place. She has already given us a novelty by producing Rovetta's Romanticism. The plot is built on an episode of the Italian-Austrian wars, from 1848 to 1850.

The play opens in a chemist's shop, where the members of "young Italy" meet, and where Count Lamberti joins them and takes the oath to redeem Italy from Austria.

Lamberti's family, however, are all on Austria's side. Even his mother is for Austria.

Lamberti, therefore, stays in the house of Czaski, a Pole, and a member of the "young Italy" party. This Czaski, unfortunately, is in love with Lamberti's wife, and to separate the husband from the wife he turns traitor and denounces the Count to the Austrian police.

De Riess, the chief of the Austrian police, is a friend of the Lamberti family, and offers to save the Count if his wife will reveal the names of the other conspirators. This she refuses to do. Lamberti, hearing this, cries: "We are all children of our country." Even his little brother swears the same. De Riess, therefore, cannot save the Count, though he contrives to save the lad, and the play ends with the police dragging the Count from his wife's arms to take him to prison.

The play appeals to Italian patriotism, and every scene is telling. But, even in itself, the play is powerfully written, and though a modern drama is classic in its treatment. Every character is well drawn and forms a part of the real history from which the story is taken. There are no clap-trap speeches in the play, which arouses enthusiasm without hurting any one's susceptibilities.

One phrase, however, but this is too laughable, displeased certain persons in the audience at one part. One of the characters has to say: "A doctor? Bosh! He is not even a veterinary" At this all the veterinaries present, and there were many, set to hissing.

Several of Rovetta's plays have been translated into French, and have been given in one of the Paris theatres, an unusual honor for a foreign author.

The House of Sleep, by Bertolomi, is another novelty. It is a play with a moral.

Lucian Caviani is the son of humble parents, who have acquired fortune by work, and their ambition is to give a "gentleman's" education to their son. In this they succeed so well that the youth soon acquires a greed for wealth and every luxury that wealth can give. He is not going to vegetate as his parents have done, and he calls his old home the House of Sleep. A young girl loves him, but he marries another, who has a dowery sufficient to allow him to carry on to his dream of becoming a millionaire. He enters into all kinds of speculations, buys and sells on exchange and courts the acquaintance of bankers who make millions without a cent in their pockets. Some of these bankers are shown up somewhat crudely, though they make people laugh occasionally. One of them, detecting a pickpocket trying to steal his watch, says: "Ha! I, too, began like that!"

Another, being accosted by a beggar, a young, hearty fellow, asks him why he does not work.

"I don't like work," answers the man, and the banker gives him 10 francs for his frankness.

Lucian, as you may have guessed, goes to the dogs. He absconds with money confided to his care, and ruins his old father, his wife

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COMMENTS OF BUFFALO PRESS.

The piece has been most carefully staged by W. C. Masson.—REVIEW.

Piece is excellently staged under the capable direction W. C. Masson.—COMMERCIAL.

Under the direction of the master hand of W. C. Masson, The Masqueraders was staged splendidly.—REVIEW.

Last night's performance was no exception. The presence of William C. Masson in the cast was a pleasure to his many admirers in this city. Mr. Masson is an admirable stage director, and his character sketch of Miles O'Hara was received with many marks of favor.—EXPRESS.

William C. Masson made the sensation of the piece by appearing in the part of Miles O'Hara. . . . William Charles Masson is as biz a favorite as usual and makes a great Miles O'Hara.—COURIER.

William C. Masson bore off the highest honors of the evening by his capital work as Miles O'Hara. His make-up was admirable, and his interpretation was appreciated in a lively manner by the audience. Mr. Masson was roundly applauded.—COMMERCIAL.

Interwoven with the serious fabric of the play were meshes of delightful humor in which William C. Masson as Judge Peter Guerney Knox figured to great advantage.—NEWS.

Especially pleasing was the presence of William C. Masson. His clever work in Miles O'Hara demonstrated once more that Masson can portray successfully any character conceived by the playwright.—TIMES.

Mr. W. C. Masson, the stage-director, takes the part of Miles O'Hara, one of the best parts in the cast. The quiet, honest humor and Irish wit of the character suits Mr. Masson's talents well.—REVIEW.

It was like an echo of old times to hear William C. Masson and . . . in their respective parts of Lord Rintrul and . . . last night. They are actors of the old school and not one word uttered by them was lost upon the audience.—ENQUIRER.

Buffalonians were glad to greet again William C. Masson, erstwhile of the Shubert Stock company, and now acting as stage-manager for the Teck company. His droll representation of Judge Knox is too well remembered in this city to need description.—ENQUIRER.

William C. Masson made his first appearance as Judge Peter Guerney Knox. It was a piece of work cleverly done.—COURIER.

No better "O'Hara" can be found than W. C. Masson.—NEWS.

"The Jilt."—The production last night was one of the best ever seen in the city. Miles O'Hara, the professional jockey, was enacted by W. C. Masson, who added another success to his long list of character triumphs.—ENQUIRER.

William Charles Masson as Miles O'Hara, with his rich, pleasant brogue, is as biz a favorite as ever.

William C. Masson as Lord Rintoul gives the role the same fine acting that he brings to any part for which he may be cast.—COMMERCIAL.

William C. Masson played the part of Judge Peter Knox. He was enthusiastically received and his interpretation of the Judge was one of the best characters in the cast.—REVIEW.

William C. Masson made his first appearance as Judge Peter Guerney Knox, a part in which he has been seen in Buffalo in other seasons. It was a piece of work cleverly done.—EXPRESS.

AT LIBERTY Next Season

ADDRESS ACTORS' SOCIETY.

and even his own son. Finally he is arrested and his father and mother die of grief.

As I have said, this is a play with a moral. Finnia's Works, by Caputi, is my third novelty. It has been successful wherever played. An unfaithful wife, but a woman of great literary talent, writes obscene novels under the name of Finnia, to make a fortune for her daughter, trusting that the girl may never know how the fortune has been made.

But the publisher, for private reasons of his own, to revenge himself on Finnia, tells the daughter everything, and thus, in one moment, destroys the life work of the unfortunate mother, who kills herself after a terrible scene with her daughter.

Vitaliani played Finnia here, and to her was due much of the success of the play. It is the author's first work of importance. He is only an humble clerk in a public office. We shall expect better things from him in the future.

Within a few days another member of the clever Duse family will begin a dramatic season here. Victorina Duse is coming with a long list of novelties.

The Santa Cecilia Academy closed its season of admirable concerts by giving two extra concerts, at which only the best pupils of the academy performed, and many thought these to be the best of all the whole season. Some of the pupils were little more than children, but were clever enough to hold their own with professors.

To begin, no body of professors could possibly have played better than did the youngsters, who played Beethoven's second symphony; then came a tiny lad, who created quite a sensation in Ries' Schummerlied. He was followed by an equally tiny girl, who played Liszt's "Yeux d'ean," with all the entrain of an embryo Paderewski.

The harp, clarinet, violoncello, organ, violin, and other instruments followed, and all were perfect. There was also singing and chorus singing, which delighted all present. The large hall was crammed, both below and in the galleries. State ministers and senators were also present, but the young folks did not seem in the least abashed by the number and quality of their audience. They were, one and all, as composed as if they had been old and experienced performers.

Some of them if they continue as they have begun should become celebrities in time. All played by ear, as all pupils are now taught to do. What a difference from the days when pupils were not allowed to look at the keys when they played; when even a green band was put over the keys, so that they might not be seen by the pupil, whose eyes were fixed on the music book instead of on the piano, as now. The present system is better, methinks.

S. P. Q. R.

AUSTRALIA.

Late News From the Antipodes—Musicians Want More Pay—Plague Fear Vanishing.

(Special Correspondence of The Mirror.)

SYDNEY, May 20.

Just a line or two by the Canadian mail, so as to give you any news there be "red hot" and not stale by being kept for the regular 'Frisco steamer.

J. C. Williamson, in conjunction with Charles Frohman and George Edwardes, has made arrangements for a visit to Australia by Edna May and George Huntley. Their repertoire will include Kitty Grey and Three Little Maids.

Jessie Waldorf appeared as Viola in Twelfth Night in Melbourne on Saturday night last and scored a success. Other bills in Melbourne were The Willoughby company in What Happened to Jones, and Frank Thornton in Facing the Music, which latter will be put on by him at the Sydney Palace, when that theatre is vacated by The World's Entertainers.

George Musgrove's English Dramatic company, which has been producing with great success in the other Australian States, Sweet Nell of Old Drury, is due to open at the Sydney Royal early in June. Harcourt Beatty, the leading man, who appears as Charles II, is an actor known on your side.

There is trouble brewing here at present between the Professional Musicians' Association and our leading theatrical managers, and the latter are forming an association to fight the matter. The orchestra hands claim additional payment for matinees, and managers say that £3 a week, which is the rate of payment, with a guarantee of 48 weeks' work in the year, exceeds rates paid in other parts of the world.

George Musgrove's new comic opera co. commence their Australian tour in Melbourne with The Thirty Thieves. The principals, Mr. and Mrs. Ed Lauri, Mr. and Mrs. J. C. Piddock, Mr. and Mrs. Foster Courtenay, William Shirley, May Beatty, Nellie Stewart, and Herr Slapoffski, have all been deep in rehearsals for some time.

Lucy Wilson and George Beatty will both appear in Musgrove's Sydney production of The Sorrows of Satan.

J. C. Williamson's Musical Comedy company is booked to tour New Zealand at the close of its South Australian tour. Lillian Digges, Rose Musgrove, Wallace Brownlow, and F. Graham are in the company.

Lulu Evans, engaged recently in London for Pollard's Opera company, is to join one of Williamson's Australian companies.

A Runaway Girl is still drawing packed houses at the Sydney Royal. Grace Palotta, Carrie M. Moore, and George Lauri come in for most of the kudos.

W. T. Lovell, recently touring England with Weedon Grossmith in The Night of the Party, is to rejoin the Borough Comedy company. Donald Maclean, a young New Zealander, has also been engaged by Robert Brough.

Amy Castles and Signor Dani are billed for two farewell concerts at Sydney Town Hall on Saturday and Monday next. Their New Zealand tour panned out exceedingly well.

The public here seemed to have acquired that contempt bred by familiarity of the plague, which is still with us though much abated, and in consequence a distinct improvement is to be noticed in theatrical business.

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TELEGRAPHIC NEWS

CHICAGO.

The Wizard of Oz a Wonder—Changes in Florodora—Lakeside Locals.

(Special to The Mirror.)

CHICAGO, June 23.

The consensus of opinion seems to be that The Wizard of Oz has scored one of the biggest hits known here since the palmy days of Dave Henderson's extravaganzas. It is filling the Grand Opera House at every performance, and will no doubt continue to do so until Otis Skinner opens there in Lazarre in the early Autumn. The success of The Wizard of Oz is due, primarily, to Manager Fred Hamlin, because his generous purse made its splendors possible. He wanted stage pictures, and he engaged Walter Burridge, who has outdone himself with his brush; he sought a stage-manager, and he found Julian Mitchell, than whom there is no better man in this country to put on a production of this sort; he looked for an attractive chorus, and he has one of the prettiest ever seen outside of New York; and he looked for clever principals, and by a good salary list he has the services of top-notchers. Then why shouldn't The Wizard of Oz be a go? Montgomery as the Tin Woodman and his partner, Stone, as the Scarecrow are simply great. Stone is the best eccentric dancer I have ever seen, and their "team work" proves them the best comedy "battery" seen here in years. Little Anna Laughlin is as pretty as a doll, Helen Byron has beauty and talent, and Mabel Barrison is a dream of loveliness. All in all my prediction is that I will be writing to you about The Wizard in September next, because no public can fail to appreciate such a splendid show.

My wandering Irish minstrel friend, Gerald Griffin, is mailing me highly illuminated postal cards from all parts of Great Britain and Ireland. From London he dates one at the First Avenue Hotel and writes: "Great hotel. Four per. There is only one thing in this shop that works which I have not tipped, and that is the minute hand on the clock. I am ashamed to look it in the face." On another card he writes: "Well, I saw Ed Seven going to St. Paul's to-day. He did not look the part, but dressed it out of sight. Good wardrobe. Don't think it would suit H. R. Jacobs. It is raining in London and no trousers are not turned up. God save Cook's tourists."

The last nights of The Suburban are announced at McVicker's, and this in spite of the fact that the house is crowded every evening. The melodrama could easily run all Summer, as the people appear to be race crazy enough to demand the sport night and day, but Manager Litt wants to have the theatre redecorated for next year and he will send The Suburban to Boston very soon.

At the Great Northern yesterday Williams and Walker closed the house for the Summer, bringing to an end a successful fortnight's engagement in The Sons of Ham.

Another London postal card comes from Ralph Delmore, over there with Sherlock Holmes Gillette. It is illustrated with an English judge and on it he writes: "Would you be surprised to hear that our season has come to an end and that I am starting for Paris and the Continent to meet Hugo Toland and others? Will be home in August to begin rehearsals of The New Clown, to open the Madison Square Theatre."

Ping Pong, Clay Clement's new farce-comedy, which has spiritualism as its theme, closed at the Studebaker. The company was a strong one and Mr. Clement made beneficial changes in it, so that it will be one of next season's cards.

"You have a wide acquaintance in New York, I believe," said a traveler at the Auditorium to a theatrical friend the other day. "Yes," replied the latter, "I know Paul Dresser."

Mrs. Hopper is obliged to retire from the cast of Florodora, which still goes on merrily at the Illinois, and she has been succeeded by Isadore Rush. Alf Whelan has followed James A. Kiernan and Cyril Scott will soon retire.

The bright particular star at the Masonic Temple Theatre this week is William Norris, Chicago's favorite comedian, tragedian and monologue artist. He has a bright monologue that pleases the girl up there.

A ground lease has finally been signed for the new Iroquois Theatre, to be built at Randolph and Dearborn Streets. It will cost $100,000 and will be completed next year.

The Stowaway is a hit and has settled down for its Summer run at the Dearborn. Business is big and Carle, Stanley, and the others are still making good.

George C. Boniface, Jr., who is resting here, went out to the race track last Thursday and put a generous bet on a 10 to 1 shot that did not come in until a quarter past five.

One of the chief attractions at Middleton's Dime Museum this week is the blue man. He probably bet on the Eastern horses in the American Derby last Saturday. Charlie Richman, Tom Ryley, Joe Buckley, Sandy Dingwell, and Julian Mitchell all did so, and are also blue men.

Reginald Roberts, the Castle Square tenor, is the latest addition to the vaudevilliana. He is to appear next week at the Masonic Temple Theatre, and he will leave at once for Australia to fulfill a three years' engagement.

The Columbus is to reopen Saturday evening, July 19, with a big production of Hearts Are Trumps.

When McVicker's closes July 5 it will remain "dark" until Aug. 20. Foxy Grandpa will start the season.

The new Coliseum Gardens were packed Derby night and yesterday, and Manager George Wood is making it one of the popular Summer resorts of the town.

Our friend "Punch" Wheeler says that he was once waiting to change cars at Benwood Junction and the connection was delayed so long that an election took place and all the passengers voted, being entitled to do so by reason of long residence.

Among my police court visitors last week were George C. Boniface, Jr., Charlie Canfield, Al. Filson, and William Norris.

Frank C. Moynihan, "the Irish policeman," will be a manager next season and will be on the door with The James Boys in Missouri.

The tall panatela girls of the Florodora chorus took in the Derby on a tally-ho and made one of the hits. Manager Powers was there with Mrs. Powers on a new automobile, Manager Davis had his trotter out, Uncle John Hamlin was on hand with his son Fred, and every theatre in town was on hand with a delegation.

"BUFF" HALL.

BOSTON.

Music Hall Opera Season Ending—Castle Square Opera Players to Move—Rub Notes.

(Special to The Mirror.)

BOSTON, June 23.

Boston's dramatic Summer proves to be even quieter than was anticipated, and the prospects are that July and the first of August will be duller than any period that has been seen here in years.

A solitary change of bill was made in town to-night, and that was at the Castle Square, where The Rivals gave the patrons of the house their first taste of old comedy for quite a long time. The management seems to be going back for old timers, for this follows The Colleen Bawn, and is to be followed by The Corsican Brothers. It was a decided test for the versatility of the players, who gave a far better performance than would have been expected. The chief hit was Fanny Addison Pitt's Mrs. Malaprop. The house will close for repairs and overhauling June 28, but the players will not stop work. They will merely move down to Music Hall and continue their season there until the Castle Square is ready for them again.

This will put an end to the existence of the comic opera company, which has made an unquestioned success by its production of The Geisha and A Runaway Girl, and was building up a clientele of its own here. The cast of the comedy, which will be continued this week instead of reviving The Fencing Master, as announced, is one of the best that it had. Clara Parker has shown great progress as a comedienne, and her work in the title-role is well to be compared with that of Virginia Earle or Marie Celeste. Edna Hunter is another who has scored an unquestioned hit, and George W. Leslie's Flipper is the best thing that he has done here. Henry Leoni's engagement strengthened the musical part of the cast greatly.

The Defender still keeps on at the Columbia, but its stay here will be limited to this week and next, as the production is to be taken to New York for a run at the Herald Square. The first important change of cast was made to-night, for Charles Dickson leaves to return to vaudeville and play The Salt Cellar at Keith's. His place in imitating Sir Thomas Lipton was taken by Harry Davenport, and he in turn was followed by Frank Smithson. Paula Edwardes is more popular than ever with her bits with Alexander Clarke, and the two have scored the chief successes.

The Prince of Pilsen enters upon its sixth week at the Tremont, and the comedy promises to outlast any of the musical productions in town. With John W. Ransone, Dorothy Morton, Arthur Donaldson, Louise Montrose, Ed Heron, Lillian Coleman, and Zella Frank to lead the principals, an excellent comedy cast has been provided.

Boston will have a circus after all, for just as soon as Buffalo Bill got well installed here along came the posters for the Walter L. Main Show. This will be its first trip to Boston, and it will be here the week of June 30.

The new opera company to be established at the Point of Pines is established, and is rehearsing Said Pasha, which will be the first opera, June 30.

Lottie Alter and her mother will be among the passengers to sail from here on the *Marion* June 25.

Lavinia Shannon closed her successful stay at the Castle Square June 21, and with her husband, Glen Shine, went to Washington, where they have taken a house for the Summer, until it is necessary for her to begin rehearsals for her starring tour in Beyond Pardon. Mr. Shine will be with Andrew Mack another season.

Edmund Breese will return to the Castle Square company at Music Hall and play there a part of the Summer, but will resume his starring tour in the Autumn.

Peter S. McNally's Boston friends made a call upon him when he was at Lowell last week. That was the nearest point to Boston of the Forepaugh-Sells Circus, with which he has made a great success as press representative.

Edward E. Rice made a flying visit to Boston last week to complete some of the arrangements for King High Ball, by Herwitz and Bowers, which is to be produced here in November.

Frank R. Richards, who has been confined to the Massachusetts General Hospital for the past seven weeks, is finally able to be out again. He may return to newspaper work again, although he has received several theatrical offers for next season.

R. G. Inslee, who died at Jamaica Plain last week, was the father of Charles B. Inslee, the actor, who married Belle Stetson, the sister of the late Mrs. John Stetson.

Horace Lewis, who is to be starred in Peaceful Valley the coming season, will spend the entire vacation with his family in this city. His leading woman will be his daughter, Marie Harriott, and his wife, Portia Albee, will return to the stage for a comedy character. Several of the supporting players will be those who were with Sol Smith Russell when he gave the play. Mr. Lewis' son, Walter, who was with Otis Skinner last season, was telegraphed to last week and joined the stock company at Worcester at an hour's notice. He will go with Mr. Skinner another year.

Grace P. Atwell, who is now at Atlantic City for a vacation, will return to Boston early in July.

JAY BENTON.

PHILADELPHIA.

Stock Opera Company at the Park Improvements at the Broad Street.

(Special to The Mirror.)

PHILADELPHIA, June 23.

There are only two theatres open which furnish amusement to vaudeville patrons. The various parks, with unchanged attractions, command the attention of the masses.

A Summer season of musical comedy by the William G. Stewart Opera company will be inaugurated at the Park Theatre on June 30. This is part of the organization now playing the Music Hall, Boston. The season here will open with A Runaway Girl, the cast to include Julius Steger, Harold Blake, W. J. Fredericks, Tom Hadaway, Henry Leoni, Clara Palmer, Frances Miller, Bessie Tannehill, Edna Hunter, Alice Campbell, Dorothy Maynard, and William Trowick.

Florence Roberts, the leading woman of the stock company at Forepaugh's Theatre, sailed for Europe 21.

Frederick Voelker, the violinist, has been engaged as musical conductor at the Broad Street Theatre for the coming season.

Selma Kronold, the well-known operatic soprano, secured a divorce from Jan Koert, the violinist, in this city last week.

Improvements are now under way at the Broad Street Theatre to cost $10,000. This is being done for the safety of the patrons by the owner of the building, Joseph M. Fox. A new stairway is to be built from the lobby to the first gallery, changes are to be made in the smoking rooms, and new fire escapes and dressing-rooms will be added.

At their Summer homes at Cape May, N. J., for the season, are Frank Nirdlinger, of the Broad Street Theatre; William W. Miller, manager of the Girard Avenue and Forepaugh's theatres; Frank Howe and Benton Bunn, of the Garrick and Walnut Street theatres.

The Grand Opera House closed its season on Saturday. Before the house opens again many improvements must be made and repairs necessary.

S. FRANKENBERG.

ST. LOUIS.

Cool Weather—Opera and Drama—Pompeii in Fireworks.

(Special to The Mirror.)

ST. LOUIS, June 23.

The weather has been quite cool the past week and considerable rain added along at intervals made the Summer Garden managers' life rather unhappy.

The Delmar Opera company put on a very creditable performance of The Chimes of Normandy. Maud Williams played Germaine capitally and presented one of the prettiest interpretations of the role seen for some time. Carrie Reynolds gave us a very bright and entertaining Serpolette. Blanche Chapman, alternating with Miss Reynolds, gave a very intelligent impersonation of this familiar character. Eddie Clark was an ideal Henri, it being decidedly the best thing he has done this season. J. Clarence Harvey did fairly as Gaspard. Miro Delamotta sang Grenicheux in his usual admirable manner. Sunday evening The Wedding Day was revived. It had not been done here since Lillian Russell, Della Fox, and Jefferson De Angelis presented it originally at the Olympic several seasons ago. The cast: Polycop, J. Clarence Harvey; Planchette, Edwin A. Clark; Duc De Bouillon, William Riley Hatch; Raoul, Vicomte de Bragelonne, Miro Delamotta; Pomade, Frank Rainger; Corporal Soufflo, Alexander Joel; Laubert, Frank Rainger; Sergeant, A. J. Morris; Lucille D'Herblot, Maude Williams; Rose Marie, Carrie Reynolds; Madame de Montbazon, Blanche Chapman; Aunt Hortense, Josephine Knapp; Renee, Esther Mantell; Courcy, Mariette Carter; Villiers, Francis Grant; Varney, Loris Scarsdale. Next week, La Mascotte.

The Buhler-Kemble-Rising Stock company gave Sapho for their second week. Richard Buhler has already established himself a favorite, and his Jean was excellent. Lillian Kemble gave an artistic interpretation of Sapho. In the dramatic scenes with Jean she carried her audience with her intensity. The company was excellent, and the work of Messrs. Sterrett and Nowell, Miss Orendorf, and the ingenue, Miss Dalton, especially commendable. Manager Will Rising is making efforts to make this one of the most notable stock engagements ever given here. Virginius is the bill this week, with Richard Buhler in the title-role and Lillian Kemble as Virginia.

The Green Stock company presents A Natural Gas Man at Eclipse Park. The cast: Vivian Forester, Waldwin Woods; Dave Forester, William A. Tulley; Gabrielle Randebaum, John Miley; Job Jenkins, Thomas P. Hoier; Grimley Marsh, Jim Passmett; Dick Morley, Tom Sterrett; Smith, Fred Argyle; Gracie, Della Cole; Victorine Morley, Jessie Cunnington; Martha Jane, Isabelle Winlock; Crystal Morley, Estelle Seafert. Specialties are introduced by Tom Sterrett and Thomas P. Hoier, Isabelle Winlock, Estelle Seafert, and John Miley.

Pain's The Last Days of Pompeii will be seen every week day night, commencing June 30 and continuing until July 26, at Handlan's Park.

J. A. NORTON.

WASHINGTON.

Arden Stock Opens at Columbia—Success of Aborn Opera Company—Minor Matters.

(Special to The Mirror.)

WASHINGTON, June 23.

A six-week season of stock began at the Columbia to-night when Edwin Arden and his company opened their engagement to large attendance. Lord Chumley was the bill and it was played in excellent fashion. Mr. Arden in the title-role gave a capital interpretation. He is a strong local favorite and has been the leading man of the Berger Stock at the Lafayette Square. The company has been carefully selected and includes Laura Nelson Hall, Jane Holly, Elsie Esmond, Lourine Stanley, Wallace Worsley, Thomas Coleman, Fenwick Leech, Emil Hoch, and Myron Leffingwell. W. H. Post is the stage director.

The strong success of the Aborn Opera company's season at Chase's has resulted in an extension of time. The engagement of four weeks will be doubled. The Wizard of the Nile is this week's offering and a decided success was scored this evening. Fred Frear gives a mirth provoking portrayal of the role of Kibosh. Walter Lawrence is the Ptolemy; Norma Kopp, Abydos; Josephine Bartlett, Simoona; Edith Hutchins, Cleopatra; Grafton Baker, Ptarmigan; William Schuster, Cheops, and Albert Wilder, McIbis. Ping Pong tables are a new addition this week by Manager Chase and the free service of ice cream and ices is continued. The Bohemian Girl next week.

Katie V. Wilson, director of the Washington Ladies' Quartette, which comprises Edna Scott Smith, Mrs. Kittie Thompson Berry, Mrs. W. L. Wilson, and Mrs. Eulalie Dumer-Rheem, has contracted with John Philip Sousa for a two weeks' engagement with his band at Atlantic City, commencing July 28.

A new opera by a Washington composer, Emil Mori, will be given a first production at the amphitheatre at Glen Echo July 4, for the benefit of the encampment fund of the Union Veteran Union, that meets here in October. Twelve performances will run through the following week, leading amateurs taking part. The opera has no name as yet. Its scene is laid in Cuba during the war.

The Marine Band is a daily attraction at Chevy Chase Lake.

JOHN T. WARNE.

CINCINNATI.

Chester Park Opera Company Rehearsing—Music at the Zoo Now Stage at Heuck's.

(Special to The Mirror.)

CINCINNATI, June 23.

Cool weather for the past week has interfered materially with the attendance at the various Summer parks, notwithstanding the excellence of the bills offered.

The members of the Chester Park Opera company have arrived and began rehearsals to-day for the season which opens next Sunday. Martha will be the opening attraction, and the cast will include Adelaide Norwood, Bernice Holmes, Madame Castle-Shoenfeldt, W. H. Clarke, George Tunnery, and Charles A. Bassett. In the meantime Blanche Sloan, in her aerial performance, is the feature at the park.

Brand's Orchestra and Military Band began the second week of its season at the Zoo yesterday. The programmes announced for this week include everything from Wagner to rag time.

The usual concerts opened the week at Coney Island yesterday.

Smiley Walker, press agent of the Walnut and Columbia, is reported seriously ill at his home on East Seventh Street.

A number of important improvements are being made behind the curtain at Heuck's. A new stage is being put down and alterations are being made in the dressing-rooms that will add greatly to the comfort of the actors.

H. A. BUTTON.

BALTIMORE.

Court Favors Bostock—New Theatre for Kernan—Mrs. Boswell Recovers.

(Special to The Mirror.)

BALTIMORE, June 23.

The Court of Appeals of Maryland handed down an opinion last week reversing the lower courts and directing that a mandamus be issued compelling the city authorities to grant a permit to Frank C. Bostock to erect a building for his trained wild animal exhibition. The court holds that the law under which the permit was refused is unconstitutional and void.

Manager James C. Kernan has purchased several lots on Franklin Street, near Howard Street, and intends building a theatre and hotel. He is as yet undecided as to the character of the theatre. Manager Kernan now

owns the Auditorium, just around the corner on Howard Street, and it is his intention to continue it as a vaudeville house.

Mrs. Haswell, mother of Percy Haswell, who has been ill for some time at the St. James Hotel, has recovered. She left a few days ago for Glens Falls, N. Y., where she will remain with friends until the Fall, when she will return to Baltimore.

Alice Fowler, soprano, assisted by an orchestra, entertains the patrons of Eick's Pabst Garden.

Jules Leroq, the cornetist, is heard at River View Park.

HAROLD RUTLEDGE.

A NEW COMEDY PRODUCED.

The Spooner Stock company for the final week of its present season at the Bijou Theatre, Brooklyn, produced on June 16 a new comedy by Mark E. Swan, The Lady from Laramie. The cast:

Robin Weatherford ..... Cecil Spooner
Nigel Osborne ..... Miss May Spooner
Jeffrey Caryl ..... Augustus Phillips
Henry Weatherford ..... Augustus Phillips
Archie Winthrop ..... Robert Hanson
Sir Blakesley Beresford ..... Harold Kennedy
Wilson, the butler ..... W. L. West
Priscilla Peardew ..... Olive Grove
Lady Violet Beauchamp ..... Jessie McAllister

In following its success in Trilby, the preceding week, with another along very different lines, in The Lady from Laramie, the company showed the wide range of plays it can encompass and the versatility, both of its stars and their support. The comedy, the seventh new play the company has thus far produced in Brooklyn, with a possible exception or two, is the best of these.

It tells the story of an American girl, Robin Weatherford, who is taken to England by her socially ambitious aunt, Priscilla Peardew, for the purpose of marriage with some body, for the purpose of marriage with some British aristocrat. Robin is immensely wealthy, and her aunt has no difficulty in finding a typical Englishman desirous of wedding her for her money. The aunt's plans are somewhat frustrated, however, by Robin's love for another and more worthy, but less desirable suitor, from her point of view. The unexpected arrival of Robin's father, a straightforward, uncouth Yankee ranchman, also throws an impediment in the way of Robin's alliance with the man chosen for her by the aunt. Lady Violet Beauchamp, the hostess of the party and a cousin of Sir Blakesly Beresford, the aristocratic suitor, is also desirous of consummating the match, and to that end induces Ethel Osborne, who is in love with and is loved by Jeffrey Caryl, a rather bashful suitor, to make love to Archie Winthrop, of whom Robin is enamored. Ethel encourages Winthrop to pay her attentions in order to make Caryl jealous and thus lead him to propose. Robin is told by Lady Violet that Winthrop is really in love with Ethel, and out of pique accepts Beresford.

In the meantime Robin's father receives a cablegram from America telling him that he has lost his fortune. Beresford does not know this, and Robin, after once changing her mind, thinking that he loves her for herself, regrees to marry him. At this juncture Winthrop comes forward and asks Beresford's pardon for having misjudged him, saying that he thought he desired to marry Robin for her money, but that as she has lost all he was mistaken. Beresford upon hearing of Robin's misfortune asks to be released, but Robin, who wishes to punish him, refuses to give him up. Her father enters, and learning the reasons for Beresford's proposal to his daughter, in true ranchman fashion, threatens to kill him. The third act ends with Beresford on his knees, thoroughly frightened and pleading for his life.

In the fourth act, the last, Weatherford receives another cablegram telling him that the investment, through which it was believed he had lost his money, had proven successful after all and that his fortune is doubled. Robin learns through the proposal of Caryl to Ethel and her acceptance of him that Ethel has not been her rival for Winthrop. She soon finds a way to make Winthrop tell her of his love and a betrothal between the two quickly follows. This forms the altogether happy finale.

The play is more than bright and entertaining. It is cleverly constructed as to situation and its characters are truthful types of American and English people, so far as the exigencies of the stage permit. Furthermore, the role of Robin Weatherford provides an example of the really American girl, one with a heart as well as a head, such as are nowadays infrequently shown in plays.

Cecil Spooner made Robin a girl whose every action palpitated with spirit, showing a love of independence, affection, and fidelity to her ideals of honesty and true Americanism. Her comedy was natural and exuberant, and in her pathetic scenes she struck the sympathetic chord of human nature exactly.

It was regrettable that Edna May Spooner's opportunities as Ethel Osborne were slight, for she was charming and artistic in all she had to do. Augustus Phillips, as her bashful lover, was delicately amusing and very quiet and natural throughout. Robert Hanson's Henry Weatherford was a fine illustration of the bluff, warm hearted American father. Harold Kennedy was good as Winthrop, and Ben F. Wilson offered a capital character sketch as Beresford. Jessie McAllister made an attractive and comely Lady Violet, and Olive Grove, as the aspiring aunt, was excellent, while W. L. West, as a servant, was amusing. The staging was up to the company's usual standard. Altogether it can be said that Mr. Swan was lucky in securing the Spooners to produce his play.

Cecil Spooner and Harold Kennedy repeated one of their clever and diverting singing specialties with several new and effective verses on baseball and automobiling added. A sextette composed of the Misses Spooner, Augustus Phillips, Harold Kennedy, Jessie McAllister, and Ben F. Wilson made a hit. Edna May Spooner's song, "The Tin Gee Gee," was one of the most enjoyable things in the performance.

DOLLY VARDEN OUT; THE DEFENDER IN.

After a run of one hundred and fifty-eight performances Lulu Glaser will close her season in Dolly Varden at the Herald Square next Saturday night. There is still a large demand to see the opera, but Miss Glaser is worn out after a long season, and her physician has ordered her to take a rest. She will sail for Europe July 1, and will spend her vacation in Paris and the Alps. The Defender, the new musical comedy recently produced in Boston, will follow Dolly Varden at the Herald Square, opening July 5.

THE STOCK COMPANIES.

Above is a portrait of Drew A. Morton, who has just closed his second season as stage director of the stock company at the Girard Avenue Theatre, Philadelphia, where he added many successes to his already long list of well-staged productions. Mr. Morton will also be remembered for his good work at the Theatre Francais, Montreal, where for four years he was stage director of the stock company there. He has been a stock stage director for twenty years and thinks that he holds the record for the number of plays staged by one man. For the Summer Mr. Morton will be at Liberty, N. Y.

George Fawcett, who during the past season has been manager of the Percy Haswell Stock company at the Lyceum Theatre, Baltimore, will next season establish a circuit stock company to tour some of the Southern cities. This plan is not to affect the season of stock at the Lyceum, Baltimore, as he has arranged for the continuation of stock there by the same company as during the past season, with the exception that there will be a new leading woman in place of Miss Haswell, who, as has been announced, is to star. The circuit stock company will be in several sections, with its headquarters at Baltimore. The company will tour as far South as Atlanta, Ga., and will embrace the principal cities between that place and Baltimore. Mary Shaw has been engaged to head one section of the company that will confine itself to the production of serious plays, including some of Shakespeare's, Sardou's, and Ibsen's works. Another part of the company will be headed by Jane Oaker, last season with James K. Hackett, and Frederick G. Lewis. There will also be a comedy section to devote itself to comedy only. This will have Grace Kimball for its leading woman and Frank Gillmore for its leading man. Each section of the organization will play in Baltimore while the other sections are on the road, and thus the different branches of the company will each appear in one play for at least three weeks consecutively. The theatres to be included in the circuit are those controlled by Jake Wells, at Norfolk, Richmond, Birmingham, and Atlanta. Will A. Page, last season business-manager of the Percy Haswell Baltimore Stock company, will be general business-manager of the three companies. This all goes to show the increasing influence and popularity of the stock system as it exists to-day. New stock companies are cropping up all over the country, and next year they promise to be more numerous than ever before. The stock idea has apparently come to stay, and on the whole seems to exert a good influence upon amusements at large, as many of the companies produce the best plays and thus enable the public to see for little money better productions than could be made in any other manner at anything like the same cost. The actors also gain through the frequent changes of bill experience that those who confine their efforts to one play for a long time never get. All of which aids the drama potently.

The Spooner Stock company, after a week made notable by the enthusiasm of capacity audiences and many social attentions, ended its second remarkably successful season in Brooklyn at the Bijou Theatre last Saturday evening in a manner befitting the occasion. The company has played forty-three consecutive weeks this year, thirty-six at the Park Theatre and seven at its new home, the Bijou. The audiences have not only been of unusual size, but through the excellent presentation of such fine plays as Magda, The Only Way, The Adventure of Lady Ursula, Madame Sans Gene, Lord and Lady Algy, Trelawney of the Wells, The Little Minister, and Trilby, as well as by the production of a number of new works, the company has advanced itself to a foremost place among the stock companies of the country. Its two stars, Edna May Spooner and Cecil Spooner, and the leading man, Augustus Phillips, have won enviable reputations for versatile and artistic achievements, while the other members of the organization have also contributed to the general success. On Saturday evening many hundreds were turned away, and those present showed plainly that they appreciated all the company has accomplished. It has been a long while since as many flowers and presents have been passed over the footlights in Brooklyn. Following the performance every one connected with the theatre was assembled upon the stage. Olive Grove stepped forward first and presented Mrs. Spooner with a beautiful silver loving cup, the gift of the company. Miss Grove expressed the sentiments of regard and affection all feel for their head. Mrs. Spooner was deeply affected and responded with feeling words of thanks. Edna May Spooner and Cecil Spooner were called upon for speeches, and each made remarks showing how sincerely they appreciate the favor that has been accorded their efforts. The audience then demanded another speech from Mrs. Spooner, who covered the occurrences of the past two seasons and said that the company would reopen on Aug. 25. Augustus Phillips was next called forward and made an excellent speech, in which he told how pleasing had been his eight years' association with the Spooners, particularly since they have been in Brooklyn. He, too, was much affected by the kindly demonstration of the audience. Jessie McAllister, Robert Hanson, Harold Kennedy, Isaac Payton, Hal Clarendon, Ben F. Wilson, W. L. West, and Claude Thardo all said something appropriate to the occasion. Manager Will McAllister and Musical Director Roy N. Hair were also called for, but neither would response. After these proceedings a number of the audience went on the stage and tendered congratulations to the different members of the company.

For the Herbert Stock company the Actors' Society made last week, the following engagements: Henry P. Bolter, Stephen Wright, Lorimer Johnston, Norman MacDonald, Robert Kegerreis, Oscar Graham, Lillian Avann, and Pauline Rona.

Julia Blanc has been re-engaged for the American Theatre Stock company for next season.

Esther Lyon, leading woman of the Davis Stock company at the Baker Theatre, Rochester, closed with that organization on Saturday, 21.

Alexander Kearney, formerly of the Dearborn Stock company, Chicago, recently joined the Frawley Stock company.

On account of ill health, May Buckley has been compelled to resign from the Frawley Stock company, and has gone to the seashore to recuperate.

The Arthur Maitland Summer Stock company closed a successful six weeks' season at Harmanus Bleecker Hall, Albany, N. Y., last Saturday evening, after having presented The Dancing Girl, Captain Letterblair, The Christian, The Masqueraders, In Missouri, An Enemy to the King, Captain Swift, The Girl I Left Behind Me, The Shaugraun, and Jane Eyre. During the run of The Christian Viola Allen witnessed a performance and complimented Mr. Maitland on his acting as John Storm.

Manager F. F. Proctor has in press a pamphlet, illustrated with pictures of the leading members of the Proctor Stock company, that will soon be issued to the patrons of his theatres.

The engagement of the Kingdon-Courtney company at the Empire Theatre, Albany, N. Y., has been so successful that Manager Waite will extend it beyond July 1, contrary to expectations.

It is announced that Selma Herman will head a new stock company in St. Louis next season at one of the Blair-Mavlin theatres. A short while ago Miss Herman announced that she would star next season. Richard Buhler may again be her leading man if the proposed stock company is organized.

The Lawrence Grattan Stock company, now playing an engagement at Shubert's Majestic Theatre, Utica, N. Y., is said to be breaking records for business in that city and its popularity is increasing weekly. Vail De Vernon is the leading woman. The plays are staged under the careful direction of Charles Dibdin Pitt.

Willard Blackmore has just closed a fifty-two weeks' engagement with Belasco and Thall, San Francisco, and will spend his vacation with relatives in St. Louis. He has signed with the Woodward Stock company, Kansas City, for the coming season.

Elertra K. Page was engaged last week for the Halford Stock company.

Edwin Mordant's John Storm in The Christian was pronounced admirable in every detail by the Syracuse press. Mr. Mordant is a big favorite with the Syracusans. This week he is appearing in the dual role of The Indian.

Etta Reed (Mrs. Corse Payton), leading woman of Payton's Brooklyn Theatre company, has been seriously ill, but is now somewhat improved. She is recuperating at a seaside resort.

ENGAGEMENTS.

Charles B. Stevens, Willard Foster, and Mary Downes, by Mark Ellsworth, for Monte Cristo.

Lloyd Daubigny, by Henry W. Savage, to alternate with Joseph Sheehan in first tenor roles with the Castle Square Opera company.

Maude Lillian Berri, for The Sultan of Sulu.

By W. H. Nanneville: Ed McIlvain, Mae McDowell, Louise Gillette, and Rachel Barr, for The Little Mother.

Ida Werner, Margaret Corcoran, E. Walton, Fannie C. Bernard, T. P. Donovan, and W. B. Lewis, by Wallace Munro, for next season.

R. L. Walton, for The King of Detectives.

The Singer Sisters and Goff Phillips, with Rob and Harrow in Big Bag Alley.

For H. J. Carpenter's attractions: Eugene Shakespeare, for Her Sake (Western); Alfred Britton, for Her Sake (Western); J. Frazier, A Little Outcast; Alan Wolcott, Mr. Pipster at Paris; George P. Hopper, manager for Her Sake (Western).

Alberta Lee and Master Bert Lee signed with Rose Coghlan.

Victor M. De Silke, with Amelia Bingham for A Modern Magdalen.

Engagements made through the Actors' Society during the past week were: F. H. Montgomery, with Al. Wilson; Jane Kelly, Augustus McHugh, Mr. and Mrs. Frank Opera, Mrs. Stanley, and Emil Hoch, with Edwin Arden, and Florence Weston, for Not Guilty.

Adelaide Vernon, for The Pride of Jennico.

Frank R. Allen, by Henry B. Harris, with Robert Hilliard in Soldiers of Fortune.

Olga Shina, re-engaged for next season by Rich and Harris, in support of Andrew Mack.

By Amelia Bingham: Alfred Fisher, re-engaged as stage director; Katherine Fisher, as Olivia in A Modern Magdalen.

Maggie Halloway Fisher, re-engaged by Charles Frohman.

Roberto Dashon, by Shipman Brothers for Rupert in The Prisoner of Zenda. Mr. Dashon will play an engagement in Spanish at Mexico City this Summer.

For George Daniels' The Convict's Daughter company: Frederick B. Mortimer, to play Mathew Gould; Jewell Darrell, as leading woman.

Mrs. W. A. Sands, re-engaged by W. A. Brady for Lovers' Lane.

Goff Phillips, with Rob and Harrow's Big-Bag Alley, management W. H. Plack and Walter Floyd.

George B. Miller, re-engaged by Wallace Munro to play Colonel Rupert in Rupert of Hentzau.

Genevieve Kane, for Colorado.

REFLECTIONS.

The late Louis C. Behman, of the firm of the Hyde and Behman Amusement Company, was touchingly remembered a few days ago on the occasion of the day of his birth, when a number of his friends visited Greenwood and covered his grave with American Beauty roses. Fifteen hundred flowers were used, and the grave was completely covered. Those who participated in the event were Richard Hyde, James Hyde, Ed B. Esterbrook, H. Jacobson, C. M. Jacobson, Frank Kilthola, R. G. Holaman, August Windisch, Harry Hyams, W. Donovan, Robert Furay, Archie H. Ellis, Bennett Wilson, Nick Norton, W. C. Cameron, and W. H. Burrill, all of whom were personal friends of Mr. Behman.

William C. Cameron, who has been associated for several years with the Hyde and Behman Amusement Company, was in town a few days ago. Mr. Cameron is now at his home at Mt. Clemens, Mich.

Bissetta, who has been a vaudeville success for two years past, has decided to devote herself to musical work hereafter. She is studying voice culture and has been engaged for next season with The Sleeping Beauty and the Beast.

Manager William T. Keogh, of the New Star Theatre, received word on last Thursday of the death of his sister in Charleston, S. C. He at once left town to attend the funeral services at Charleston and returned on Saturday.

Thomas W. Ryley and John B. Dunn were temporarily enjoined from disposing of any properties in Pierodora by an order issued by Justice Lacombe, in the United States Circuit Court on June 19, pending trial of action brought by Joseph L. Mppinger to recover a half interest in the play.

Harry Phillips has been engaged by Wallace Munro to manage the Rupert of Hentzau company, which will go on the road on Sept. 1. Mr. Phillips has been well known as a manager for thirty years, his greatest star being his wife, the late Kate Castleton.

James H. Alliger, who has been doing press work in Philadelphia during the past nine months, has been engaged to manage the Summer and Fall tour of the Garrick Theatre, Philadelphia, String Sextette, that has been a feature at that playhouse the past season. The sextette has been combined with the Venetian Troubadours and Oxford Jubilee Singers.

King Dodo will close its season at Daly's Theatre July 5 after a run of seven weeks. The company will reopen Aug. 2 at the Studebaker Theatre, Chicago.

Blanche Bates—not the same—has been engaged by the Selden-Shea Amusement Company for Peck and His Mother-in-Law.

Funeral services over the body of James Ward, the comedian, who died in Syracuse, N. Y., recently, were held at the residence of his sisters in Detroit on June 14. Mr. Ward made his first appearance on the stage in Detroit more than twenty years ago.

Mr. and Mrs. Edgar Selwyn (Margaret Mayo) and Mrs. Elizabeth Mayo, are traveling on the Continent. They will return to London for the coronation and sail for home immediately after.

Maurice Hodges has gone to Kentucky to look after his stock farm.

The Lederer Amusement Company made an application before Judge Giegerich, in the Supreme Court, on June 20, for an injunction restraining Mr. and Mrs. Jacob J. Rosenthal from producing The Telephone Girl. The plaintiffs also declare that $4,500 is due them for arrears of royalties. Decision was reserved.

Madame Louise Cappiani sailed on the Bremen last Thursday to visit her son in Berlin. Madame Cappiani returns in October.

The Lyman Brothers are spending a few days at Harris Lake, Mich. They will visit their agent, W. T. Chappelle, at Great Bend, Pa., in a few days and the entire party will then proceed to New York.

Leroy J. French has secured the rights of Peck's Bad Boy from Charles Albert Shaw for a tour of the Middle West, beginning Sept. 20.

Two new plays by Marie Wellesley Sterling, Only a Shop Girl and In Sunny Tennessee, will have their first productions at the New Star Theatre next season.

Maude Lillian Berri told the Chicago police on Sunday that her apartments in the Victoria Hotel, Chicago, had been entered Saturday night by a thief who took $2,000 worth of jewelry.

Manager Lee Shubert will sail shortly for Europe, where he will look for some new attractions. On his return to America he will bring William Wooden Groesmith and his London comedy, The Night of the Party, which will be the opening presentation at the New Princess' Theatre about Sept. 1.

William H. Currie, of Broadhurst and Currie, has been ill during the past week with malaria. He was at his post for a short time yesterday, and expects within a few days to be quite himself again.

Dick Ferris, the well-known manager of repertoire companies, is in town on business. He has leased the Lyceum Theatre, Minneapolis, for next season and will establish a stock company there. He has a stock company now playing a Summer season at Boyd's Opera House, Omaha.

Lulu Glaser, who closes her season in Dolly Varden at the Herald Square Theatre next Saturday night, will sail on the Kroonprinz Wilhelm on July 1 for Europe, where she will spend the Summer.

Marie Haynes is slowly recovering from a severe surgical operation which she underwent recently in Dr. Bull's private hospital in this city.

Laura Wallace Temple, the light opera singer, has taken out an organization of her own to present regular operas and musical comedies in New England during the Summer. The company opened at Springfield, Mass., last Monday before an audience of two thousand. Excellent time has been secured, and the prospects are good for a very successful season.

Charles H. Jones, stage-manager, was borrowed from the King Dodo management last week to rehearse the Robinson-Temple Opera company at the New Star Theatre in El Capitan, which is the bill for this week.

J. L. Barnett, managing the Barnett Opera House, Troy, N. Y., arrived in New York yesterday. He is to be married to Miss Hattie Schutz, of this city, to-morrow (Wednesday), and will spend the honeymoon at Atlantic City, N. J.

Mrs. Minnie J. Humphrey, of Oakland, Cal., is visiting her daughter, Ola Humphrey (Mrs. Edwin Mordant), in Syracuse. She is accompanied by Regina Champion.

The suit brought by W. M. Wilkison against Howard Kyle and E. L. Sackett last Autumn to recover damages, was decided in favor of Mr. Kyle and Mr. Sackett in a New Jersey court last Thursday.

Mrs. Charles Fisher, widow of Charles Fisher, who played the old men characters at Daly's Theatre for many years, has been visiting her friends in New York. Mrs. Fisher lives at Lincoln, Neb.

Lovers' Lane closed its long run at the Park Theatre, Philadelphia, Saturday night.

Marion Ivel succeeded Greta Bisley in King Dodo at Daly's last evening.

A travesty on ping-pong was introduced in The Wild Rose at the Knickerbocker last evening.

John McAuliffe and his manager, Harry Katz, are in town on a business visit.

Maude Winter, contrary to expectations, will not appear under David Belasco's management next season. During the three years that she has been with Mr. Belasco she has played in support of Mrs. Leslie Carter and David Warfield. As there is no new role for her in the Belasco plays for next season she will appear in other productions, and will return to Mr. Belasco's forces in the Autumn of 1903.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER.

Members of the profession may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.

WILL IT BECOME LAW?

Persons familiar with legislative methods realize that the introduction of a measure in any legislative body is but a preliminary step toward enactment. In fact, the number of bills that never are heard from after their introduction and reference to committees as a rule is larger than the number that go through the legislative mill.

Thus is may be doubtful whether a very interesting measure introduced at Washington by Senator MASON, of Illinois, in the Senate, and by Representative MCCALL, of California, in the House of Representatives, some weeks ago will again be heard from, at least during this session of Congress. This bill is interesting on its own account, as well as for the suggestion that it carries of possibility, in case it should in time be successful, that those who advocated a national theatre may hang upon it.

The bill introduced provides for establishing "a national conservatory of music and art in the United States." The plan is to establish one conservatory in Washington, to be called the American National Conservatory of Music and Art; the second, of a like character, is to be established in New York, another at or near Chicago, and a fourth in the vicinity of San Francisco. States are to be apportioned to each conservatory, according to location. The New York establishment is to meet the demands of the East, Washington is to serve for the South, Chicago will be for the middle West, and California for the extreme West.

The requirements for admittance provide that only advanced students in music and art shall be eligible after passing an examination, the standards of which are to be fixed by a Board of Regents, that will serve as directors. General control will be exercised by a board to consist of the President of the United States, the President pro tem. of the Senate, the Speaker of the House, the Chairmen of the Senate and House Committees on Education, and seven citizens, to be selected by the President. Advisory boards are to be appointed from the citizens of the various districts by the President. These boards will select and employ directors of the respective conservatories.

This bill is unique in its scope and purposes, and if it should, in due time, become law, its operations will be watched with unusual interest. It undoubtedly will be strongly opposed on various grounds as foreign to this form of government, and as legislation in favor of the few. It marks a great step toward recognition and encouragement of art in this country, however, and if it should result in establishing such a conservatory on practical lines that can be kept distinct from politics, the advocates of a national theatre will insist that such a theatre may properly become a legislative subject.

OF HISTORICAL VALUE.

THE MIRROR this week publishes the second and concluding part of the very interesting essay by W. J. LAWRENCE on "Some Characteristics of the Elizabethan-Stuart Stage." Mr. LAWRENCE, who, from his literary retreat at Belfast, Ireland, sends forth much material of exceptional value to publications in London and elsewhere, has from time to time furnished to THE MIRROR essays on stage subjects, quaint fragments of theatre history and rare pictures that have attracted unusual attention. It is doubtful, however, if he ever before has sent to this journal an article of such value as the present essay will be seen to possess by every student of the theatre that peruses it.

Any comprehensive notion of the physical conditions of the Elizabethan-Stuart stage heretofore has been arrived at by the student only after great pains and much reading, and the research disclosed in Mr. LAWRENCE'S essay typifies the thoroughness of his methods in his dealing with such subjects. This careful scanning of historical material and assembling of facts was as notably illustrated by Mr. LAWRENCE in his essay "Hell on the Stage," published in THE MIRROR of April 5 last. That, too, was an article of unique interest and great value, but it differed from the present article in that it was merely an assembling of the facts that bore on a quaint topic; whereas in his "Some Characteristics of the Elizabethan-Stuart Stage," Mr. LAWRENCE, with full warrant for his premises, it would seem, successfully traverses the opinions of writers on the subject whose sayings have been accepted by the moderns as conclusive.

Upon the supreme importance of Mr. LAWRENCE'S study as a contribution toward the solution of the many mysteries that shroud the internal arrangement of the Elizabethan playhouse there is no need to dwell. The fact is apparent to all that read the paper. The essay is not a mere journalistic boiling down of "opinions" of "authorities." THE MIRROR is informed that the author has given more than ten years of independent research to this subject, the essence of which is presented in this paper. He has other matter bearing on it, but this will serve the public in the premises. His conclusions are so heterodox that they undoubtedly will inspire controversy. He is the first, for instance, to impugn the accuracy or authenticity of VAN BUCHELL'S sketch of the old Swan Theatre; it is taken as gospel by all modern Shakespeareans, with SYDNEY LEE at their head. For this reason, among others, it is natural to expect that the paper will arouse discussion and provoke denial. But an author who presents the facts as Mr. LAWRENCE presents them can await with complacency the rejoinders of the orthodox while felicitating himself on the fact that at this late day he has made a notable discovery.

THE "BENEFIT" ABUSE.

THEATRICAL "benefits" are often organized for worthy objects and commendable purposes, but it is a wonder that even such "benefits" are possible in the face of the many impositions upon performers and the public that are perpetrated in the names of persons who, if they had an atom of self respect, should be ashamed to be seen on Broadway even after the electric lights are out.

A "benefit" in these days should apply only to a charity, among institutions; and, personally, it should apply only as a token of general good will toward the unfortunate among those associated with the theatre, whose misfortunes are exceptional and not of their own making. Really, in the present state of the organized charity of the stage, no "benefit" is necessary, except in the rare case of some person highly distinguished, whose very eminence would make retreat to an institution humiliating, and whose need of a benefit may have been the result of a lifetime of unselfish service on the stage and for the profession without regard for money saving.

Yet, frequently, the profession and the public are requested to work for and patronize benefits for able-bodied persons in the prime of life that hold unimportant association with the stage—persons who walk the Rialto clothed like Solomon in all his glory and showing all the tokens of prosperity.

Persons of this sort would resent the suggestion that in making unblushing and persistent appeals to the profession and the public for pecuniary assistance they are less worthy of attention than the beggars that infest dark corners, but such is the fact. Professional beggars are the more entitled to respect, because they, at least, seem to have a little diffidence as they thrust out their open palms.

THE WOMAN'S EXHIBITION.

The Professional Woman's League is not letting the grass grow under its feet in the matter of preparation for the Woman's Exhibition, to be given from October 6 to 18, at Madison Square Garden. Although contracts for the use of the Garden were signed only a trifle over a week ago, agents already have been dispatched abroad, tradesmen are being allotted space, bands and orchestras have been engaged, uniforms for attendants are being designed, a book relating to the exposition is in press, and the town already is covered with bills of various sorts. John H. Young and his assistants are painting the scenery required, Will Barnes is making sketches for costumes, and, altogether, the machinery of the show may be said fairly to have been set in motion.

The Woman's Exhibition, as it is projected, should prove a unique and wonderfully interesting attraction with which to open the season at Madison Square. The intention is to make it a comprehensive revelation of all that the sex has accomplished, is accomplishing and seems in a fair way to accomplish artistically, scientifically, professionally, industrially, politically, commercially, and domestically. The outer edge of the arena at the Garden will be divided into compartments in which delegations of women from various nations are to be viewed in the pursuit of characteristic employments. Chinese women will be shown in the rice fields, Mexican women at work on embroideries, Bohemian women in their pastures, English women in their libraries, and so on, ad *infinitum*. The remainder of the arena is to be utilized for a display of women's activity in several directions, demonstrated by a reproduction of the methods of labor. Here there will be a field hospital, a newspaper, old fashioned and modern kitchens, and nurseries, factories, shops, and offices.

The halls adjoining the Garden are to be reserved as art galleries, museums, lecture rooms and gymnasiums, in which will be works of fine and applied art, curious costumes, and ancient jewelry, and in which celebrated women lecturers and athletes will speak and perform. The basement, to which will be confined most of what is spectacular in the exhibition, will be devoted to a representation of a street in Venice. Herein are to be located the restaurants, cafes, booths, and small shows generally. In the upper portion of Madison Square are to be shown finished articles of any sort likely to interest the sex—from frying pans to fur coats, and from pies to steam yachts. During the time of the exhibition only women will be employed in the Garden, this number including carriage attendants, ticket sellers, door-keepers, ushers, messengers, police officers, programme agents, and sales people. The Fadettes, an orchestra of fifty women, now at Keith's Boston Theatre, and the Pittsburg Exposition Ladies' Band, will furnish the music. There are to be a great number of special features—all novel and consistent. About 3,000 persons will be employed, and the investment is expected to amount to nearly a quarter of a million dollars.

BOOKS REVIEWED.

"The Singing Voice and Its Practical Cultivation" is the title of a volume, most interesting to students of music, that has recently been published by its author, William H. Lawton, the well-known vocal teacher of New York.

The book bears on its cover a recommendation from no less a person than Jean de Reszke, who says, in part: "Of the many teachers in Europe with whom I have discussed the method of singing, you are the master." With such commendation, besides the reputation that Mr. Lawton has won in America, his book should receive the most careful consideration from vocal students.

The volume contains practically all of the points covered by Mr. Lawton in his series of lectures, delivered several years ago in this city, which, at the time were reviewed at length in THE MIRROR. The author has added to this material the ideas that he has gained through his subsequent studies and experiments. The book is, therefore, a very comprehensive exposition of the theories of vocal training of which Mr. Lawton is, perhaps, the most prominent disciple in this country.

"Among the Freaks" is the title of a collection of short stories by W. L. Alden, recently published by Street and Smith, New York. The tales deal with life in a dime museum, the characters being the distorted men and women who appear in such shows. The humorous side of the business is dwelt upon, but to small purpose. The stories are commonplace, in both invention and treatment, and are very amateurish, considering the long experience of their author.

AN APPRECIATIVE ADVERTISER.

THE MIRROR has received the following from the manager of the Myers Posting and Distributing Service, Janesville, Wis.:

To state that I am well pleased over the insertion of my six-inch ad. in THE DRAMATIC MIRROR of the issue of June 16 is not half doing your valuable paper justice. It was quick returns that I was after, and I received them in every sense of the word. On June 17 I received a score of letters as well as two telegrams in direct answer to this ad. Now outside posting advertising firms have also written for space on my boards, which extend all over this section of Northern Wisconsin. Trusting that I may again soon be in your valuable advertising medium, I remain,

Truly, PETER L. MYERS.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous correspondents or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR will be forwarded if possible.]

A. M. B., Brooklyn: The Brooklyn Academy of Music was opened Jan. 15, 1861.

H. R., New York: The roster of the Donnelly Stock company for next season has not yet been announced.

R. G., New York: THE MIRROR does not answer questions of a personal nature, as stated at the head of this column.

A. H. J., Jr., New York city: 1. Arthur Wing Pinero was born in London in 1855. 2. There is no libretto of The Beauty Stone published.

R. S., Waterville, Me.: 1. We have no record of the two cases you inquire about. 2. Write to Charles H. Ditson and Company, New York.

G. R. O'C., St. Paul: 1. Chauncey Olcott will, as usual, play in New York next season. 2. We cannot undertake to advise you regarding the matter.

D. H., New York: The first authentic account of a woman appearing on the stage was when a Mrs. Coleman performed Ithane in Davenant's Siege of Rhodes, in London, England, in 1656.

A. T. R., Milford, Conn.: London Assurance was first produced at the Covent Garden Theatre, London, March 4, 1841. The original name of the play was Out of Town.

G. P. B., Greenwich, Conn.: Carmen was first performed in America at the Academy of Music on Oct. 23, 1878, with Minnie Hauk in the title-role.

F. H. L., Brooklyn: 1. Hal Clarendon will be a member of the Spooner Stock company at the Bijou Theatre, Brooklyn, next season, and will be seen principally in the heavy roles. 2. The Spooner Stock company will open its next season on Aug. 25. The first play has not yet been definitely decided upon.

R. H., Cincinnati, Ohio: Richard Mansfield made his first New York appearance in Dr. Jekyll and Mr. Hyde at the Madison Square Theatre, Sept. 12, 1887. The cast was: Dr. Jekyll and Mr. Hyde, Richard Mansfield; Gabriel Utterson, John T. Sullivan; Dr. Lanyon, D. H. Harkins; General Sir Danvers Carew, H. B. Bradley; Poole, Harry Gwynette; Inspector Newcomen, C. H. Eldridge; Jarvis, Thomas Goodwin; Mrs. Lanyon, Katherine Rogers; Rebecca Moore, Helen Gliddon; Agnes Carew, Beatrice Cameron.

J. H. J., Philadelphia: The presentation of any and all plays was forbidden during the rule of Cromwell in England. The "Barebones" Parliament enacted "That all stage-players and players of interludes and common plays shall be taken for rogues, whether they be wanderers or no, and notwithstanding any license from the King or any other person or persons to that purpose. A fine of five shillings shall be inflicted upon any person attending the performance, and any player caught in the act is to be publicly whipped and compelled to find sureties for future good behavior."

R. H., Baltimore: 1. The first recorded theatrical performance in New York was on March 5, 1750, when Richard III was presented under the management of Murray and Kean in a theatre in Nassau Street, between Maiden Lane and John Street. A few years afterward the building was converted into a church. 2. The first recorded American play is The Prince of Parthia, by Thomas Godfrey, of Philadelphia, published in 1765, but not acted then. The first production of an American play was Contrast, a comedy, by Royal Tyler, of Massachusetts, at the John Street Theatre, New York, on April 16, 1787.

A. H., Detroit, Mich.: Charlotte Cushman was born in Boston, July 23, 1816. She made her first appearance at a concert in Boston on March 25, 1835. On April 8, 1835, she made her professional debut as a singer, at the Tremont Theatre, Boston, as Almaviva in The Marriage of Figaro. Having strained her voice by trying to raise her register from a contralto to a soprano, she was obliged to give up singing and take to acting. In 1836 she made her debut as an actress, playing Lady Macbeth at the Bowery Theatre, New York. From that time success followed success, both at home and abroad. She made her last appearance in New York at Booth's Theatre on Nov. 7, 1874, on which occasion a tremendous ovation was tendered her. Her last appearance was at the Globe Theatre, Boston, on May 15, 1875. She died of cancer Feb. 18, 1876.

L. C. M., New York: 1. The Squire of Dames had its first American production at Palmer's Theatre on Jan. 24, 1898. The cast was: Mr. Kairoy, John Drew; Colonel Dennaut, Robert Edeson; Sir Douglas Thorburn, Arthur Byron; Lord Eustace Chetland, Ferdinand Gottschalk; Professor Dowle, Harry Harwood; Bairns, Herbert Aveling; Servant, Mr. Young; Mrs. Dowle, Annie Irish; Elsie, Gladys Wallis; Zoe Nugent, Agnes Miller, and Adeline Dennant, Maude Adams. 2. That Imprudent Young Couple was first produced at Middletown, N. Y., under the title of The Love Knot, on May 20, 1898. It was renamed and on Aug. 20, 1898, it was produced under the new title in San Francisco. It was first presented in New York on Sept. 23, 1895, at the Empire Theatre, when the cast was: John Annesley, John Drew; Daniel Tobin, Harry Harwood; Professor Eliza Tobin, Leslie Allen; Nicholas Goltry; Lewis Baker; Spencer Farrady Caliber, Arthur Byron; Langdon Endicott, Herbert Ayling; Hawkins, Frank Lamb; Jeanetta, Anna Belmont; Katherine, Ethel Barrymore; Lucy, Annie Adams; Mrs. Woodbury Dunbar, Virginia Buchanan, and Marion, Maude Adams. 3. Captain Letterblair had its first production at the Lyceum Theatre, New York, Oct. 22, 1901. The cast was: Captain Letterblair Litton, E. H. Sothern; Dean Ambrose, Harry Eytinge; Percival Pickney, Wright Huntington; Francis Mervale, Mortimer Sutton; Mr. Seton, Augustus Cook; Jerkins, Rowland Buckstone; Smithers, Percy Sage; Henry, Frank Leiden; Fanny Hadden, Viola Allen; Polly Mauleter, Jenny Dunbar, and Hyacinth, Kate Pattison-Selten. 4. Sowing the Wind was first produced at the Empire Theatre, New York, Jan. 9, 1894. The cast: Mr. Brabazon, Henry Miller; Mr. Watkin, W. H. Crompton; Mr. Annesley, William Faversham; Lord Petworth, W. H. Thompson; Sir Richard Carstair, Cyrill Scott; Mr. Deakin, E. Y. Backus; Rosamond, Viola Allen; Hon. Mrs. Protwell, May Robson; Maud Protwell, Agnes Miller, and Bridget, Genevieve Reynolds.

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UNE PETITE AMIE. By Eugene Brieux.

WHEN THE CAPTAIN RETURNED. By William J. Butler.

THE USHER.

The Independent Booking Agency is only a week old, but it proves to be a lusty youngster. It has established relations with more than two hundred theatres in the United States, and it is booking routes for next season for a number of independent attractions.

Its projectors believed that there was a field for an Agency that would offer facilities, without fee or charge of any description to managers of attractions and managers of theatres, to fill time satisfactorily; but until operations actually began they had no conception of the extent of that field or of the eager demand for such an institution.

The birth of the Agency, moreover, has brought to the fore a number of important theatre building enterprises in various cities where there has been hitherto a lack of suitable accommodation for independent attractions.

The Independent Booking Agency already is in a position to demonstrate practically to first-class attractions desirous of conducting their own affairs without outside interference, and without paying the tribute exacted in divers ways by grasping middlemen, that excellent routes, covering the most desirable territory, minus expensive railway "jumps" and with equitable terms, can be speedily arranged.

It was naturally to be expected that the establishment of The Independent Booking Agency would be received by the Theatrical "Syndicate" with (outward) expressions of arrogance, ridicule and contempt. Expectation has been gratified.

It has suited the purposes of the "Syndicate" to see in the new enterprise, despite the clear and unmistakable terms of the public announcement of its programme, an attempt on the part of its founders to imitate the "Syndicate's" own methods. God forbid!

The Independent Booking Agency is not designed to squeeze, oppress and mulct the profession. It is not trying to create a monopoly for the selfish ends of a few speculators. What it does purpose to do is to restore a healthy competition in the business of the drama; to bring into reciprocal and mutually profitable relations attractions and theatre managers that wish to transact their business directly with one another, and, above all, to give emancipation to those that believe dramatic art cannot prosper to the fullest extent without freedom from sordid control.

The spokesman of the "Syndicate," on learning of the establishment of The Independent Booking Agency, is reported to have said that it might succeed if it had $40,000,000 or $50,000,000 behind it.

"Upon what meat doth this our Cæsar feed that he hath grown so great?" The "Syndicate" was started about seven years ago. With a few exceptions the men composing it had no particular rating in financial circles at that time. In the brief intervening period they have conducted their open-and-shut booking business in conjunction with their individual enterprises—mostly rivals of the enterprises of others the control of whose business they secured—to such personal benefit that they now assert that half the amount of the United States Treasury Reserve is necessary in order to make an open booking agency successful!

But it is needless to waste time or space upon what the members of the "Syndicate" think—or pretend to think—about the new Agency. It would be more pertinent to direct their attention to the handwriting on the wall.

James K. Hackett is now in Paris, but before he sailed for the other side he requested that his position with respect to his recent declaration of independence as an actor and a manager should be made plain to the profession.

His decision to conduct his business independently was entirely voluntary. It was reached as a matter of conscience and conviction. His business relations with the "Syndicate" were not threatened with severance.

The contracts made by him with the "Syndicate" previously to his decision he purposes to fulfill to the letter. With the exception of engagements at Wallack's and at the Tremont in Boston, which he made himself, the "Syndicate" contracts fill his time from the opening of his season until February. After that he will play in independent theatres. His other companies—including Isabel Irving—meanwhile will be booked in those theatres.

The declaration of peace with the Boers has caused an unwonted cheerfulness to prevail among London managers. For three years their business has been seriously affected by the South African war.

"1901 was a year of almost phenomenal dullness," says the *Mail*, "and during the first five months of this year failures have largely outnumbered successes."

The managers expect little improvement for the rest of the present season, as the Coronation will divert attention from the theatres, but great hopes are built upon the next season.

One result of these hopes is that arrangements are being made for an unusually early opening. Most of the West End playhouses will be in operation early in September.

As a Louisville paper observes, apropos of the Bernhardt-Adams polyglot Romeo and Juliet enterprise, "these are great days for the drammer."

Incredulity naturally met the first rumors of this remarkable conception, but it is now announced definitely that we are to have it realized next October. Madame Bernhardt is to disport herself as Romeo (in French) and Miss Adams is to appear as Juliet (in French), while "the supporting company"—to quote the press-agent—"will use the English language."

We have had many freak exhibitions under the auspices of the theatrical speculators, but it seems safe to predict that in certain respects the projected entertainment will discount them all.

The Society of American Authors has appointed a committee to collect subscriptions for a suitable monument to be placed over the grave of Dr. Thomas Dunn English, the editor, lawyer, statesman and soldier, whose popular fame is based chiefly, however, upon the authorship of "Ben Bolt." Contributions may be sent to Morris P. Ferris, the treasurer, 32 Broadway, New York City.

Mrs. Spooner has met with remarkable success as the manager of a stock company in Brooklyn. She combines business shrewdness with a knowledge of popular requirement and the way to meet it. Her daughter Cecil has become such a favorite with the Brooklyn public and has developed into an actress of such skill that Mrs. Spooner intends to convert her into a touring star and present her in the first-class theatres of the principal cities. Mrs. Spooner believes that in Frances Aymar Mathews' dramatization of her own novel, "When Lady Peggy Goes to Town," she has secured an excellent medium for this venture. Although the first performance will not take place until December next, preparations for an elaborate production of the play are now in progress.

It is said that Charles Wyndham, Beerbohm Tree and George Alexander are all hoping to be included among the new knights that King Edward will create during the Coronation ceremonies. Irving and Bancroft were the first and only players to receive this mark of royal recognition in England, but the hopes of the trio of would-be-actor-knights repose in the well-known friendliness of the present sovereign toward the stage and its people.

James L. Kernan, it is rumored, will build a large first-class theatre on a piece of property he bought recently in Baltimore. The lot has a frontage of 150 feet on Franklin Street and a depth of 100 feet, abutting on the Auditorium, which is one of his holdings. If Mr. Kernan carries out his building plan he will control four places of amusement in Baltimore.

The notorious Chicago Manuscript Company, restricted by the vigilance of managers who own valuable plays, lately has sought a market among amateur clubs throughout the country for the sale of its stolen manuscripts. So flagrant have these violations of the copyright law become that several play owners announce their intention to make an example of the amateurs at the first opportunity. The Rochester *Democrat and Chronicle*, always earnestly watchful of dramatic interests, says on this subject: "The nuisance is getting to be so common that play owners cannot afford to be merciful much longer. The next unauthorized amateur performance of a copyrighted play is likely to cost the amateur manager a fine of $100 for the first performance and of $50 for every subsequent performance. For innocence of intent is no defense. Amateur theatrical societies should bear these things in mind; should pay no attention to the advertisements of the play pirates, and should never undertake to produce any play without first assuring themselves whether or not the play is copyrighted in this country and the consent of the owner of the copyright is procurable."

THE CHAPERONS TO MOVE UPSTAIRS.

Next Monday evening The Chaperons, now at the New York Theatre, will move upstairs to the Cherry Blossom Grove, where it will continue its run in somewhat condensed form, to admit of the introduction of vaudeville specialties before and during the performance of the musical comedy. The litigation over "Blooming Lize," the song hit of The Chaperons, continues. The case came up in court again last week, but was adjourned till June 30, by which time Isidore Witmark, plaintiff in the action, will have returned from Europe.

BENNETT WILL CONTEST BEGUN.

The contest of the will of Henry M. Bennett was begun in the Surrogate's Court at Freehold, N. J., June 19. The contestants are Emma A. Beckwith and Mary B. Conant, nieces, and Samuel Crocker Bennett, nephew, of the millionaire. In his will, dated Sept. 27, 1901, Mr. Bennett left the bulk of his estate to Laura Biggar, who had been his nurse and secretary. The relatives seek to have this will set aside on the ground that Miss Biggar exercised an undue influence over Mr. Bennett. The action is brought in the face of the fact that the will stipulates that any contesting legatee shall lose his share of the estate.

Among the witnesses at the hearing was P. J. McNulty, nephew and business-manager of Mr. Bennett and business-manager of his property. He testified that in his opinion Miss Biggar had earned her legacy by her services. George B. Hulick, one of the witnesses to the will, told of the preparing and signing of the document. He was on the stand at the close of the session.

The next hearing will be held at Long Branch, July 2.

D'ANNUNZIO'S PLANS.

Gabriele d'Annunzio has recently been traveling through Dalmatia and Istria, for the purpose of gathering material for a new book. He is also at work upon King Nurna, a drama with music, which will be the first work performed in the new theatre, on Lake Albano. This long talked of theatre is now a certainty, subscriptions from capitalists being sufficient to complete the edifice, which, it is believed, will eventually become the national theatre of Italy.

D'Annunzio, while at his new home at Grigano, will also devote himself to completing the Malatesta triology, which began with Francesca da Rimini, and will be followed by two new plays, Parisina and Sigismund Malatesta. Eleanora Duse is to appear in both after her return from this country next Spring.

After he completes Malatesta plays, D'Annunzio will begin work upon a series of tragedies, based upon events in the history of Milan.

NEW OPERA HOUSE RUMOR.

A report was current last week that a new opera house is to be built within the next year or so to replace the Metropolitan Opera House, which, it was also reported, would be torn down and a large department store built upon the site for John Wanamaker. The report grew from a rumor that the Metropolitan Opera House and Real Estate Company intended to raise the rental of the house after next season, when Maurice Grau's present lease expires. In the event of this being done it was said a new opera house would probably be built upon the site of the Plaza Hotel, opposite Central Park. Each and all of these rumors were denied by the various parties concerned. Hugo Goerlitz, the representative of Mr. Grau, said: "It is all a mere rumor. There is no truth in it." A representative of Mr. Wanamaker made a similar statement, and George G. Haven, president of the Metropolitan Opera House and Real Estate Company, authorized a like denial.

THE STROLLERS' ROISTER.

The Strollers presented a new burlesque, entitled Round Herald Square, by Rupert Hughes and John L. Golden, at their club house on last Tuesday evening, the affair being their nineteenth and last roister for the year. The performance was greatly enjoyed by a number of guests. The participants in Round Herald Square were: W. T. Dyett, Howard Greenley, W. D. Preston, E. J. Rice, H. C. Mortimer, Jr., C. T. Woodruff, Jr., Lindsley Tappin, E. F. Coward, Otto Cushing, A. D. Benson, E. P. Field, Edward Hanesy, and R. C. Watson, Jr. Vaudeville was contributed by Francisco Maria Guardabassi, Robert J. Webb, Sam Marion, Bert Helms, James Barnes, and Charles Lewis Safford. Karl Kapossy and a Hungarian band furnished a selection called "The Pleasures of Pan." Ping pong and pool matches followed, after which the Winter prizes in these games were distributed.

HELEN GRANTLY IN ANNIE RUSSELL PLAY.

The Girl and the Judge, the play by Clyde Fitch, that Annie Russell produced with success last season, will be used next season as the vehicle for the first starring tour of Helen Grantly. James B. Delcher, Miss Grantly's manager, secured last week the rights to the play. Miss Russell will present it for the first six weeks of the season. Immediately thereafter Mr. Delcher will assume control of the play, together with the original scenery and accessories. He expects also to engage most of Miss Russell's company to continue in their roles. Miss Grantly played Katherine the past season in Charles B. Hanford's revival of The Taming of the Shrew and achieved a decided success.

PLANS OF JULIA MARLOWE.

Julia Marlowe has been in Paris arranging for her next season's production of Catulle Mendes' Queen Fiametta, in which she will open at the Criterion Theatre in November. Among the players who will support Miss Marlowe are Frank Worthing, Jerrold Robertshaw, and Arthur Lawrence. In addition to Queen Fiametta, Miss Marlowe will also be seen in H. V. Esmond's Grierson's Way and in a Shakespearean revival. Miss Marlowe is now at Homburg for the Summer.

SALLY IN OUR ALLEY.

The new musical comedy that George W. Lederer will produce at the Broadway Theatre Aug. 18 is to be called Sally in Our Alley. Marie Cahill and Sam Bernard will have the leading parts. Others prominent in the cast will be May Robson, Georgia Caine, Marie Doro, Joseph W. Herbert, and Harry Fairleigh. The book will be by George V. Hobart and the score by Ludwig Englander.

A VERDICT FOR M'DOWELL.

In St. Paul, June 20, Judge Bunn rendered a verdict for the plaintiffs in the suit of Melbourne McDowell and May Davenport Seymour as executors of the estate of the late Fanny Davenport, against Clarence M. Bruns, L. N. Scott, and C. E. Beech to annul the sale of Fanny Davenport's Sardou plays.

PERSONAL.

HOWARD.—Bronson Howard and Mrs. Howard are passengers on board the *Graf Waldersee*, which is due to arrive in New York from Europe to-morrow (Wednesday) morning.

BONN.—Ferdinand Bonn, the distinguished German actor who played a short engagement at the Irving Place Theatre during the season just ended, has been engaged by Heinrich Conried as a member of the regular company at the Irving Place next season.

GOLDEN.—Richard Golden is to star in Foxy Quiller next season.

CONQUEST.—Ida Conquest has joined the army of player folk who will summer in Europe. She sailed Saturday on the *Campania*, and will visit London, Paris, and Versailles.

DITRICHSTEIN.—Leo Ditrichstein has been engaged to originate a part in a new play by Captain R. Marshall, to be produced at the Garrick next September.

HANLEY.—M. W. Hanley has returned to town after a prosperous season with his star, Robert B. Mantell, and fully recovered from the serious illness that attacked him in Marlborough, Mass., in March.

SHELLEY.—Harry Rowe Shelley, the noted American composer, has just completed the score of a romantic opera entitled The Monarch of Mexico, the libretto of which is by Randolph Hartley and John Ernest McCann.

SULLY.—Daniel Sully is at his farm at Lake Hill, Ulster County, for the Summer. Mr. and Mrs. Sully recently passed through New York on their way to Boston to attend the wedding of Miss McDonald, a niece of the late George L. Fox, of Humpty Dumpty fame. Mrs. Sully was also a niece of that noted comedian.

BLAIR.—Eugenie Blair has secured the rights to Zaza, and to Mrs. Leslie Carter's production of the play, and will tour in it next season under the management of Henri Gressitt.

CLARK.—Owing to a bad fracture of her knee cap, received several weeks ago, Hilda Clark has decided to leave the operatic stage permanently.

EARLE.—Virginia Earle will be starred next season by George W. Lederer and Frank L. Perley in a new comedy, to be written by Harry B. Smith, with music by Ludwig Englander.

HELD.—Anna Held and her husband and manager, F. Ziegfeld, Jr., sailed for Europe last Tuesday. She is going to Paris to see about a new play that has been offered her.

ROBERTS.—Theodore Roberts is again in town, having returned with the London Arizona company last week. Mr. Roberts' portrayal of Canby was the same big hit abroad as it was here.

ADE.—George Ade is at work on the libretto of a new musical play entitled Peggy of Paris, to be produced by Henry W. Savage next season.

SYLVA.—Marguerite Sylva will star next season in The Strollers under the management of Nixon and Zimmermann and George W. Lederer.

CARYLE.—Francis Caryle has been engaged as leading man with Joseph Jefferson next season. Mr. Caryle will appear in a new play dealing with newspaper men in New York city during the period Mr. Jefferson is resting, between the Fall and Spring seasons.

SPONG.—Hilda Spong will have a leading role in next season's production of Iris. When Ulysses is done here Miss Spong will play Minerva.

DODSON—IRISH.—J. E. Dodson and Annie Irish will open their joint starring tour about Oct. 15. They have plays by Madeleine Lucette Ryley and Mrs. Craigie under consideration.

DEAN.—Julia Dean, who has won much success as a member of James Neill's company, will play second leads with N. C. Goodwin and Maxine Elliott next season.

REAM.—Hon. M. V. Ream, correspondent of THE MIRROR at New Philadelphia, O., and a prominent attorney of that place, was nominated by the Tuscarawas County Democratic Convention for Probate Judge on June 7. In Ohio the office of Probate Judge is a very important one, especially so in such a large and wealthy county as Tuscarawas.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending June 28.

METROPOLIS (Third Ave. and 142d St.). Closed Sat. Eve., June 7.
OLYMPIC (Third Ave. and 129th St.). Closed Sat. Eve., May 24.
HARLEM OPERA HOUSE (209-211 West 125th St.). Closed Sat. Eve., May 24.
HURTIG AND SEAMON'S (209-211 West 125th St.). Vaudeville.
WEST END (St. Nicholas Ave. and 125th St.). Now building.
PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville—Every afternoon and evening.
KEOGH'S STAR (107th St. and Lexington Ave.). *Mon., June 2—Robinson-Temple Opera Season—3d Week—El Capitan.
ST. NICHOLAS GARDEN (Columbus Ave. and 66th St.). *Mon., May 26—Duss and Band in nightly concerts—5th Week—29 to 34 times.
CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.
TERRACE GARDEN (59th and 58th Sts., nr. Lexington Ave.). *Sat. Eve., May 31—Summer Opera Season—4th Week—Said Pasha.
MAJESTIC (Eighth Ave. and 59th St.). Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Vaudeville—Every afternoon and evening.
CARNEGIE HALL—Seventh Ave. and 57th St.).
COLONIAL (1884 Broadway and 160-170 West 47th St.). Now building.
LONG ACRE SQUARE (Broadway and 45th St.). Now building.
NEW LYCEUM (183 West 45th St., and 149-157 West 45th St.). Now building.
HUDSON (136-142 West 44th St. and 139 West 44th St.). Now building.
CHERRY BLOSSOM GROVE (Broadway, 45th and 44th Sts.). *Mon., June 16—Nightly vaudeville concerts—3d Week—7 to 12 times.
NEW YORK (Broadway and 42d St.). *Thur., June 5—The Chaperons—2d Week—21 to 26 times.
CRITERION (Broadway and 44th St.). Closed Sat. Eve., May 31.
PARADISE GARDENS (Seventh Ave. and 42d St.). *Mon., May 26—Nightly vaudeville concerts—5th Week—29 to 34 times.
VICTORIA (Seventh Ave. and 42d St.). Closed Sat. Eve., May 24.
REPUBLIC (207-211 West 42d St.). Closed Sat. Eve., April 19.
AMERICAN (Eighth Ave., 42d to 41st Sts.). Closed Sat. Eve., June 14.
NEW AMSTERDAM (214 West 42d St. and 207-209 West 41st St.). Now building.
MURRAY HILL (Lexington Ave. and 41st St.). Closed Sat. Eve., June 14.
BROADWAY (Broadway and 41st St.). Closed Sun. Eve., June 1.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.). Closed Sat. Eve., May 31.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Closed Sun. Eve., May 25.
CASINO (Broadway and 39th St.). *Mon., June 2—A Chinese Honeymoon—4th Week—28 to 33 times.
KNICKERBOCKER (Broadway and 38th St.). *Mon., May 5—The Wild Rose—8th Week—51 to 57 times.
HERALD SQUARE (Broadway and 35th St.). *Mon., Jan. 27—Lulu Glaser in Dolly Varden—23d Week—146 to 151 times.
GARRICK (35th St., East of Sixth Ave.). Closed Sat. Eve., June 7.
DRURY LANE (229-233 West 35th St. and 311-321 West 34th St.). Now building.
SAVOY (213 West 34th St.). Closed Sat. Eve., May 31.
MANHATTAN (1285-1287 Broadway). Closed Sat. Eve., June 14.
THIRD AVENUE (Third Ave. and 31st St.). Closed Sat. Eve., June 7.
BIJOU (1239 Broadway). Closed Sat. Eve., May 31.
WALLACK'S (Broadway and 30th St.). *Mon., May 5—The Rose Girl—6th Week—37 to 42 times.
DALY'S (Broadway and 30th St.). *Mon., May 12—Elsa Ryan—7th Week—40 to 45 times.
WEBER AND FIELDS' (Broadway and 29th St.). Closed Sat. Eve., April 26.
COMEDY (Broadway and 30th St.). Closed Sat. Eve., Dec. 28, 1901.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville.
GARDEN (Madison Ave. and 27th St.). Closed Sat. Eve., April 5.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.).
MADISON SQUARE (26th St., nr. Broadway). Closed Sat. Eve., May 24.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Permanently closed Sat. Eve., March 22.
HOYT'S (1261 Bway., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Seventh Ave. and 23d St.). Closed Sat. Eve., May 31.
IRVING PLACE (Southwest cor. 15th St.). Closed Sun. Eve., April 6.
FOURTEENTH STREET (14th St., nr. Sixth Ave.). Closed Sat. Eve., May 31.
KEITH'S (Bet. 14th St., nr. Broadway), 42d Week of Continuous Vaudeville—12.30 to 11.00 P.M.
ACADEMY (Irving Place and 14th St.). Closed Sat. Eve., May 31.
TONY PASTOR'S (129-247 East 14th St.). Continuous Vaudeville—12.30 to 11.00 P.M.
DEWEY (120-122 East 14th St.). Closed Sun. Eve., April 20.
NEW GERMANIA (232-234 East 14th St., and 231-237 East 13th St.). Now building.
GERMANIA (167 East 9th St.). Closed Sat. Eve., April 26.
LONDON (205-207 Bowery). Closed Sat. Eve., June 7.
PEOPLE'S (199-203 Bowery). The Bowery Burlesque.
MINER'S (165-167 Bowery). Closed Sat. Eve., June 7.
GRAND (Grand and Chrystie Sts.). Now building.
THALIA (46-48 Bowery). The Bowery Drama.
WINDSOR (45-47 Bowery). The Bowery Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (170-194 Montague St.). Closed Sat. Eve., May 3.
PARK (Fulton St., Clinton and Gallatin Sts.). Closed Sat. Eve., May 3.
RINK AND ARMORY (249-257 Adams St.). Closed Sun. Eve., May 25.
OLYMPIA (Bridge Ave. and South 4th St.). Closed Sat. Eve., May 10.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.). Closed Sat. Eve., May 10.
PATTON (Lee Ave., opposite Taylor St.). Closed Sat. Eve., June 7.
LYCEUM (Gallatin Ave. and Leonard St.). Closed Sat. Eve., May 31.
PATTON'S FULTON (Fulton St., nr. Grand Ave.). Now being rebuilt.
UNIQUE (134-136 Grand St.). Closed Sat. Eve., May 31.
AMPHION (437-441 Bedford Ave., Closed Sat. Eve., May 24.
STAR (561-567 Jay St., nr. Fulton St.). Closed Mon. Eve., June 23.
COLUMBIA (Washington, Tillary and Adams Sts.). Closed Sat. Eve., May 24.
GAIETY (Greenpoint and Middleton St.). Closed Sat. Eve., May 31.
BIJOU (Bedford and Livingston Sts.). Closed Sat. Eve., June 21.
MONTAUK (343-347 Fulton St.). Closed Sat. Eve., May 17.
GOTHAM (Fulton St. and Alabama Ave.). Closed Sun. Eve., May 18.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.). *Mon., May 26—Summer Opera Season—5th Week—El Capitan.
FOLLY (Graham Ave. and Debevoise St.). Closed Sat. Eve., May 24.
GRAND OPERA (Manhattan Ave. and Calyer St., Now building.

* Indicates Date of Sun Commencement.

AT THE THEATRES.

New Star—The Bohemian Girl.

Count Arnheim ..... John Allison
Thaddeus ..... Alfred Keppler
Florestein ..... J. J. Cluxton
Devilshoof ..... Frank H. Belcher
Captain of the Guard ..... Owen J. McCormick
Flot Gypsy ..... Charles Hillman
Arline ..... Louise Moore
Buda ..... Hattie Dale
Queen of the Gypsies ..... Rosemarie Campbell

The Robinson-Temple Opera company offered The Bohemian Girl for the second week of their engagement at the New Star Theatre. It was to be hoped that the company might show improvement in the general character of its work, both by a mutual understanding of one another's methods and by better acquaintance with the surroundings. But such did not altogether prove true.

The chorus, however, worked more in unison than in the former week's offering, yet there still is plenty of room for improvement.

The success of the opera was due almost entirely to Lillian Moore, who sang in better voice than she did before. Her acting showed more careful study, but she seems fearful of her singing cues and constantly watches the leader of the orchestra. Rosemarie Campbell showed to far better advantage as the Gypsy Queen than as Boccaccio. Her make-up was very good, and her singing pleased the audience. As Count Arnheim, John Allison was dignified and manly, his full voice filling the large theatre admirably. Alfred Keppler, as Thaddeus, was lacking in spirit, while his voice seemed weak. J. J. Cluxton, in the part of Florestein, failed to reach the mark. Frank Belcher, as Devilshoof, is deserving of mention.

The settings were fairly good. For a street scene, however, a forest was shown. The costuming was up to the standard.

El Capitan was heard last evening by a good audience. The performance will be reviewed in THE MIRROR next week.

At Other Playhouses.

DALY'S.—King Dodo will be continued until July 5.

CASINO.—A Chinese Honeymoon is successful.

HERALD SQUARE.—This is the last week of Lulu Glaser in Dolly Varden. The Defender follows.

KNICKERBOCKER.—The Wild Rose remains.

NEW YORK.—After this week The Chaperons will be given on the roof of the New York, with vaudeville preceding it.

ST. NICHOLAS.—Duss and his band are in their fourth week and are still popular.

TERRACE GARDEN.—The opera company is singing Said Pasha this week.

WALLACK'S.—The Show Girl will remain until its engagement at Manhattan Beach.

THE ALPHONSE-GASTON DISPUTE.

D. E. Lester and Company have instituted proceedings in the United States Circuit Court for the Southern District of New York against the Empire City Amusement Company and Gus Hill, to restrain them from producing the new farce comedy, Alphonse and Gaston.

D. E. Lester and Company claim to have bought the rights to the pictures upon which the farce is based from F. Opper and Rudolf Block, the cartoonists, who had the rights from W. R. Hearst, of the New York *Journal*, in which paper the cartoons, under the title of Alphonse and Gaston, appeared and from which the farce is drawn.

Mr. Lester said to a representative of THE MIRROR:

We are not trying to force a fight, but are merely protecting our rights under the copyright laws. We purchased Alphonse and Gaston and own all rights to it. This is the first case of its kind ever before our courts and it will decide an important question regarding the rights of a purchasing manager.

The case comes up for a hearing next Friday and will be placed on trial the first Monday in July.

MASCAGNI COMING HERE.

A cable message was received last week stating that Pietro Mascagni will undoubtedly visit this country next season, under the management of Mittenthal Brothers and S. Kronberg. Signor Mascagni will bring his own orchestra and chorus, making an ensemble of forty people. He will also carry a complete set of scenery for a production of Cavalleria Rusticana, which will be under his personal direction.

ENGAGEMENTS.

Gertrude O'Malley, by Arthur C. Alston for At the Old Cross Roads.

Ada Deaves, by Broadhurst and Curtis.

Isabella Bowman, re-engaged for Lovers' Lane.

Harry R. Williams, for Nick Carter, Detective.

Florence Webster and Frank Hartwell, re-engaged for Lovers' Lane.

Ernest D. Greene, for Peck's Bad Boy.

Walter Walker, by Morris and Hall for N. C. Goodwin's part in When We Were Twenty-one.

By Henry B. Marks, with Sam Morris in The Peddler's Claim: James Dickson, Walter Thompson, Harry Dennis, Amy Van Dyke, Marion Peters, and Hollis Bedford.

Frank Hanscourt and Fannie May, with A Millionaire Tramp, opening Aug. 4.

By George Samuels, with Fisher and Carroll in That's All: Raymond and Hart, Ruth Hearn, Hollis Mallett, Sadie Fields, Sally Johnson, Davida Hawthorne, Adelaide Mann, Vivian Mandon, and Wilhelm Schafer, musical director.

For A Fight for Millions: Belinda Bainbridge, Laura Wall, Edith Branscombe, Bertie and Gracie Fraser, J. K. Hutchinson, Henry C. Arnold, Wilbur C. Held, Nicholas E. Conway, J. H. Howland, George Bell, and George D. Hodges. The season will open at the Academy of Music, Jersey City.

Walter B. Seymour, by Frank L. Perley as leading man for Effie Ellsler in When Knighthood Was in Flower.

For Songs, Sargent and Holmes' One Night in June company: Lew Wambold, manager; George Harris, treasurer; J. J. Campbell, advance; Clifford Mooch, musical director; James A. Ayers, master mechanic; Albert Francis, master properties; W. J. Holmes, Inez Clifton, Blythe Ketcham, Mabel Maitland, Flora Marston, Lillie Wambold, Baby Marston, Jack Hawley, Clara Evans, Bijou Comedy Trio—Dorsey, Wallace, and Wright—and James A. Ayers.

Grace Herbert, by Rich and Harris, with Andrew Mack.

Ruth Macauley, as leading woman of My Partner.

Lulu Cross, with Fiddle-Dee-Dee, for next season.

Lloyd H. Patterson, for On the Quiet.

Sally Cohen, with Are You a Mason.

Newell and Niblo, with Hunting for Hawkins.

Eugene Wiener, with J. J. Flynn's American Comic Opera company, for the Summer season.

Carolyn Mackay, for The Road to Ruin.

Clarence Bellaire, with Hilda Thomas in The Fisherman's Daughter.

By W. N. Lawrence, for Hearts Aflame: Dorothy Derr, Bijou Fernandez, Jane Holly, Kate Lester, Mary Poore, Florida Plar, Margaret Drew, Lucile Watson, Felicia Morris, Angela Kier, Jane Taylor, Mrs. Felix Morris, Cuyler Hastings, Arnold Daly, Morton Selten, Joseph A. Phillips, Lawrence Hilliard, and John Sherman.

Belle Harper, for Sally in Our Alley.

Grace Hayes, for The Way of the World.

W. Granville Baker and Genevieve Baker, with the W. W. Estes' Stock company.

J. S. Hillier, as musical director of the Robinson-Temple Opera Company.

Helen Grayce, by Nathan Appell, for the King Dramatic company.

Devere Parmer, with the Ferris Stock company, Omaha, for the Summer.

Al. Block, Harry Antrim, Yetta Peters, Thomas H. O'Neill, and Harry Reinalds, for Dot Karroll company.

Louise Kohler, for Lost River.

Caroline Lee and child, and Lily Lyons, with William Daly.

THE NEW BOOKING AGENCY.

The Independent Booking Agency in one week accomplished a good deal. Besides the principal cities, it has opened relations with the managers of more than two hundred theatres, stretching from Maine to Kansas and from Canada into the South. In another week it will be prepared to book independent attractions in all parts of the Union. Theatre managers hail with delight an Agency that offers without cost facilities to book attractions. And the managers of attractions that visit the Agency daily are equally pleased with the institution and its work. A number of theatres in certain cities that hitherto have not been available for independent attractions have been added to the list, while several slumbering theatre building enterprises have been awakened, which, with the possibility of filling time through the new Agency, are likely to assume substantial shape shortly.

Chicago Evening Post, June 18, 1902.

No "war" on the Theatrical Trust is intended, though the public would be much more interested in and benefited by a theatrical war than by a railroad rate conflict. Organization on a proper basis is an advantage even to so liberal a profession as the actor's, but the methods of the ordinary trust are simply fatal to dramatic art and serious treatment of the stage. It is commercialism that has caused the present degradation of the American stage and practically banished intellectual, literary and artistic plays from the theatre.

Individualism or independence is the breath of life to the high-minded and conscientious actor. It is not incompatible with business co-operation, but it is inconsonant with the extension with mere trade principles to the dramatic sphere. The player, like the laborer, is worthy of his hire, but the player who thinks of nothing but revenue was not intended by nature for his vocation. Similarly, the manager who dramatizes novels, not because he thinks them good and fit "raw material," but because he can save thousands in advertising, and who rejects or overlooks works of genuine merit because they would yield only a reasonable profit, is a man who has completely missed his function. His province is that of manufacture, not that of art.

All this is, perhaps, somewhat irrelevant as comment on the establishment of an independent booking agency, but any competition with the Trust is welcome and worthy of hearty encouragement. The Independents, one hopes, will pay some attention to the artistic side of the theatre, and favor revivals and productions of thoughtful and significant plays.

Philadelphia North American, June 18, 1902.
New York Letter.

Starting with every prospect of receiving popular support from the public in cities such as Philadelphia, where the Syndicate has aroused opposition by "planting" second and third-rate shows at first-rate prices, and with organizers who stand for the exponents of the highest art upon the stage, there seems to be no reason that the new organization should not wage successful war upon the Syndicate.

It is planned by the organizers to maintain agencies in this and other cities and to make no charge for booking either theatres or plays.

* * * * *

Managers throughout the country who have for years been held up by the Trust and forced to accept whatever attractions might be provided, regardless of their merit, will doubtless accept what the independent organization offers without wasting time. This is the first substantial ray of hope for deliverance from the arrogance of the Trust that the managers have seen.

Hartford Post, June 17, 1902.

This independence of leading players is bound to be healthy and beneficial. What the theatre-going public want is better art, better plays, better actors, and a higher level of dramatic representation. It is a good thing to have brisk competition to that end.

New York Evening Post, June 21, 1902.

Everybody having the true interests of the theatre at heart will hope that the new combination may prosper and prevail, if it has anything better to offer than the old one. Beyond all question the existing Syndicate has done and is doing inestimable, perhaps irreparable, damage to the artistic side of the theatre; but this is the natural consequence of the enforcement of the principle upon which it and all other syndicates are founded.

New York Press, June 22, 1902.

Should the movement be in any way prosperous it will enlist the active, as it has the silent, sympathies of a great many actors and managers who believe that their fortune is hampered by the Octopus.

Washington Post, June 22, 1902.

The combination is obviously in the interest of the elevation of the stage and to the benefit of the general public, which pays its money at the box-office expecting quid pro quo. All playgoers must necessarily regret that they are not permitted to see Mrs. Fiske at a Washington theatre through the arbitrary prescription of a hostile combination, and so long as such things are possible theatregoers are justified in wishing success to any counter combination that gives promise of better things.

Baltimore Herald, June 17, 1902.

The new combination is making a modest beginning, but those who know say that it will soon prove a formidable rival to the Trust booking agency, and that before long it will seriously cripple the latter's iron grip upon company and theatre managers. At present the Trust is in almost absolute control of things theatrical in America. It books attractions arbitrarily, without much reference to the desires of managers or theatre owners, and many of the latter, in consequence, are heartily sick of it and very anxious for an opportunity to safely rebel against it. If the new booking agency secures enough attractions to book a full season there is little doubt that many provincial managers will desert the Trust for it and begin an active war upon the latter's monopoly.

ROSE COGHLAN'S TOUR.

There was a report last week that Rose Coghlan had secured the rights to Alice of Old Vincennes and would use it for her next season's starring tour. The report was denied by Jules Murry, Miss Coghlan's manager, who said: "Miss Coghlan will play a repertoire of well-known successes, the exclusive rights to which I have obtained for her use. She will remain under my management for a term of years."

ENTERTAINMENTS AT MANHATTAN.

Frank Daniels opened an engagement in Miss Simplicity at the Manhattan Beach Theatre Saturday. The weather was unfavorable, but a good audience braved it. Mr. Daniels will remain two weeks. Thursday evening the entertainment season at Manhattan was inaugurated with Pain's spectacle, The Burning of Rome, that is fully as spectacular as any of its predecessors.

COMPANIES CLOSING.

William Owen, at Sault Ste. Marie, Mich., July 6.

Kings and Queens Extravaganza company, at Marinette, Wis., June 28.

Marks Brothers' company, at Battle Creek, Mich., June 14. Company will open season of 1902-03 in August.

CUES.

Minnie B. Douglas sails for England on Wednesday. She is going with her the manuscripts of three new plays to submit to managers on the other side.

The value of good pictures was proved the other day by the fact that through them Helga Howard, requisitioned for the Artemus company and at present the gypsy lady soloist in The Wild Rose, has been taken under the managerial wing of David Belasco. The photographs, a set of character studies by Mehlhorst, came to the notice of Mr. Belasco. Impressed by the possibilities indicated in them, he sent for Miss Howard. After an interview he told her she might announce the fact that she would be under his management in September.

James K. Collier was thrown from a cab and run over on June 14 and seriously hurt. Through the prompt action and constant attention of his physician, Dr. Bellamy, of West Thirty-first Street, it was possible to remove him to his home at Wilmington, N. C., on Friday last.

Agnes Paul, it is said, may appear next season in a musical comedy by J. Louis Mallroy.

The season of West's Minstrels, under the management of R. R. Rigsby, will open at Hoboken, N. J., Aug. 1.

Lucille Egan, one of the show girls in The Chaperons, put her left thumb in the path of an electric fan yesterday. The prom spent, after an examination of the wound said he feared blood poisoning might set in and make amputation necessary. Miss Egan was out of the cast last evening.

Mildred Claire is ill at her home in this city with typhoid fever, contracted during her recent tour South with The Night of the Fourth.

Harry Leighton, who made a success last season in the part of Rudolf Rassendal in Wallace Munro's productions of The Prisoner of Zenda and Rupert of Hentzau, has been re-engaged by Mr. Munro and will be featured in the same role next season.

Roselle Knott, who was for a season leading woman for Richard Mansfield, and who made many friends through her portrayal of Lygia in Quo Vadis, is at the Polyclinic Hospital on West Thirty-fourth Street, where she is gradually recovering from an operation. It was found necessary to perform. Miss Knott had a severe fall from a horse two weeks ago while visiting at the home of ex-Governor Brown in Baltimore.

Clara Morris will deliver an address before the Chatauqua Assembly this Summer.

Adelaide Thurston has entirely recovered from her recent indisposition. She is at her home, St. Paul, Minn., and will remain thereabout until time for rehearsals of At Cozy Corners, in which she will make her second starring tour, under the management of F. J. and Clarion Wilstach.

R. J. Ratcliffe has sued William A. Brady for about $200 that he alleges are due him as salary.

Contradictory stories regarding the health of Clyde Fitch was circulated again last week. It seems likely, however, that the reports of his condition are much exaggerated. Mr. Fitch is now at Berne, Switzerland.

Luella Morey Le Conte, of the Morey Stock company, is visiting friends in Brooklyn.

Friends of Grace Filkins received letters from her last week written in Yokohama, Japan, whither Miss Filkins went after a visit to Manila on account of a cholera scare in the latter city. Miss Filkins expects to return to New York in a few months' time.

Mr. and Mrs. Harry Corson Clarke are to take an automobile trip through the Berkshire Hills, after which they will spend the rest of the Summer at Narragansett Pier.

Lewis Morrison, who recently closed a successful season as Mephisto in Faust, after a flying visit to New York, crossed the continent to his San Francisco home, where he will rest until the opening of his next season's tour.

Paul Gilmore's starring tour in The Tyranny of Tears, under the direction of Jules Murry, will begin next September.

By arrangement with Clara Morris, Jules Murry has obtained sole rights to Miss Moulton for exclusive use of Rose Coghlan, who will appear next season in the part that Clara Morris made famous. The play will be given a sumptuous revival, it is said, and Mr. Murry has arranged for a strong cast to support Miss Coghlan.

Lost River will commence its third season next September, under Jules Murry's management. The author is engaged in rewriting several scenes of the play.

Gerald Coventry, stage-manager of the Casino, the man who has had much to do with many of the big musical successes of that theatre, started yesterday for his Summer home at Wading River, L. I. The Shuberts, in order to give their stage-manager this much needed rest, brought over from London William S. Lavine, who has been identified with A Chinese Honeymoon and other successes at the Strand Theatre.

R. J. Carpenter, general manager of the Carpenter company, after balancing his books for last season's business, with his five attractions, finds enough on the right side of the ledger to enter into negotiations for a $35,000 stock farm in North Dakota. Deeds are now being signed. Mr. Carpenter says he will, by next Summer, be able to supply New York with beef.

Amelia Bingham will open the new Willis Wood Theatre, Kansas City, Aug. 25.

MUSIC NOTES.

The Kiru Orchestra, under the direction of Felix Weingarten, are engaged for a tour through this country next January and February.

Paderewski was recently summoned to play before the Queen Mother and the King of Spain, after his great public triumph in Madrid. Before leaving the palace he was given the cross of a Commander of the Order of Charles III, which is the highest order bestowed on civilians.

Andreas Dippel will make a concert tour in this country next season.

Duss' success at the St. Nicholas Gardens is said to have brought his manager, R. R. Johnston, innumerable offers from theatre managers who want Duss and his band to give concerts. Duss says he will not travel an entire season, but Mr. Johnston has induced him to fill engagements in the larger cities at the close of the St. Nicholas season, Sept. 15.

Sybil Sammis, the mezzo soprano, has closed her concert tour and signed with R. R. Johnston for the Duss band concerts at St. Nicholas Gardens. Miss Sammis will sing her first solo with the band next Sunday evening.

SAID TO THE MIRROR.

W. A. THEMATEN: "In THE MIRROR of June 21 there is an advertisement for A King of Tramps, a melodrama written by myself and Irving T. Hall, in which I am credited with the authorship of A Ragged Hero. This play is the work of Mr. Fielding, and all I had to do with it was to rewrite one scene. I have no wish to take credit for another man's work, nor to appear as the author of a play that I did not write."

SYDNEY AYRES: "During the past season I signed a contract with Shipman Brothers, Incorporated, for a starring tour under their management in The Prisoner of Zenda. When they became insolvent my contract was nullified. I have therefore postponed my intention to star and have signed with William W. Miller, manager of the stock companies at Forepaugh's and the Girard Avenue theatres, Philadelphia. My starring contract was with Shipman Brothers and not with Ernest Shipman."

WILLIAM BONELLI AND ROSE STAHL.

William Bonelli and Rose Stahl will star the coming season in Jules Meredith, having acquired the exclusive rights to the song from Frank McKee. The Mary Manning production has been purchased outright, which includes all scenery, costumes, furniture, etc., as represented during the run of the play at Wallack's Theatre, New York city.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 139 W. Forty-seventh St.

The eighteenth reception of the Alliance, held last Thursday evening, June 19, in St. Chrysostom's Chapel, was a great success.

The hall was crowded, professional members of the Alliance, with their friends, being in the majority. The Rev. Thomas H. Sill, Vicar of St. Chrysostom's, and chairman of Chaplain Committee, presided, and gave the address of welcome. Madame Louise Girard-Theirs sang Grieg's Sunshine Song and the Gavotte from Manon, by Massenet, with charming effect, and the lady was followed by Harry T. Quaile, who captured the house with Chevalier's "The Future Mrs. 'Awkins," and followed with "Our Little Nipper" for an encore. Tenor solos, entitled "At Parting," by Rogers, and "Could I," by Tosti, were rendered by Albert Girard-Thiers to the great delight of all present, after which Madame Mathilde-Cottrelly recited "The Glove" with charming effect. Madame Girard-Theirs sang very sweetly "Parted," by Tosti, and "Les Filles de Cadix," by Delibes, after which Albert Girard-Thiers rendered "At Twilight" and "The Rosary," by Nevin, receiving great applause for his efforts. Then followed the address of the evening by Harry Leighton, who, in delightful and humorous fashion, recited his experiences while on the road and his efforts in behalf of the Alliance. Mr. Leighton addressed several audiences throughout the country, and proved how well the Alliance was being received in centers thousands of miles away from New York. He cited several tragic instances of actors, who, losing relatives through death, had to appear with smiling faces, though breaking hearts, in the evening's performances, and proved how the Alliance had been a godsend to such in their bereavement. He appealed to all present to work hard for the cause, increasing its membership and extending its influence, and averred that the Alliance was the sanest and most practical movement ever devised for bringing the Church into close fellowship with the theatre for their mutual benefit. Mr. Leighton's address was listened to with marked attention, and at its close the speaker received genuine and hearty applause. Olivia Hall recited "The Message," by Adelaide Proctor, and followed it with two short selections, after which Harry T. Quaile sang "A Fallen Star," following it with "The Baby on the Shore," in which he gave an impersonation of Henry Irving with lifelike effect. This was Mr. Quaile's debut in New York, and his work gave much promise for the future, and delighted every one present. Altogether, with the fine recitations and the admirable singing of Mr. and Mrs. Girard-Thiers and Mr. Leighton's address, the programme was one of the best ever given by the Alliance and fittingly closed the receptions for the season. The Rev. Walter E. Bentley gave an outline of the Summer's programme, and referred to the election of officers, to be held in October, and appealed to the dramatic members to furnish the names of their companies to the Secretary at the National Headquarters, so that no one would be overlooked in the introductions, to be issued weekly to the traveling members, and to the Chaplains throughout the country, next season. Members are invited to visit the headquarters, and those in arrears are urged to settle and receive their membership tickets, to which admission to receptions and business gatherings will be limited next season. At the close of the programme refreshments were served, under the direction of Rosa Rand, and dancing closed a very profitable and enjoyable evening.

Chaplain Rabbi Veld, of Amsterdam, N. Y., reports several interesting visits paid to sick professionals in that city, and desires to express his appreciation of the interest and co-operation of George A. McClumpha, local manager.

At the last conference of the season, held on Friday evening at the Headquarters, Rosa Rand presided and interesting addresses were made by Charles T. Catlin, Clara Coleman, William C. Andrews, Madame Potè, and Rev. Walter E. Bentley. The last service of the season was held in St. Chrysostom's Chapel on Sunday evening, June 15, and the Rev. Arthur H. Judge, who preached the sermon, emphasized the close association of goodness and greatness. "One may be a great actor and yet not be a great man unless he is good," averred the speaker, who urged his hearers to do good and eschew evil, seek peace and ensue it, and thus in being peace makers will establish better feelings everywhere and realise the dream of humanity in mutual brotherhood and co-operation. George D. Macintyre, who followed Mr. Judge, said among other things: "To find a minister addressing an audience from the stage and an actor addressing a congregation from a pulpit is a sign of the times, and it is a good sign. Denunciation of the stage from the pulpit is passing away, and the Alliance is a potent factor in this happy change. If the Church can thus speak to humanity through the stage, the theatre can be made more potent for good and realise its possibilities as a great educational institution."

Tea will be served at the Headquarters to members and their friends every Thursday afternoon throughout the Summer, and the Secretary or his assistant can be found daily from 10 A.M. to 6 P.M.

PREMATURE PYROTECHNICS.

There was a premature exhibition of Pain's fireworks at Manhattan Beach last Tuesday night. A building stored with pyrotechnics that were to be used in the Burning of Rome the next night caught fire about midnight. The flames set off the fireworks and the succession of explosions aroused the neighborhood. The structure was soon destroyed. New pyrotechnics were secured so that the spectacle might open on Thursday, only one day behind time.

THE STILL ALARM IN AUSTRALIA.

Joseph Arthur's successful melodrama, The Still Alarm, will soon be produced in Australia. On Saturday Mr. Arthur, through Frank W. Sanger, sold the rights to the play to J. C. Williamson, who intends to stage it immediately.

NEW PLAY FOR CLAY CLEMENT.

Next season Clay Clement will be starred by L. J. Rodrigues in a historical religious play, called David the King, from the Dutch of Jan Van Etten. Mr. Clement will play Absalom and Daniel Bandmann King David.

GUS HILL'S THESPIAN ARMY.

The following is a partial list of people engaged for Gus Hill's enterprises for the coming season: Major Doyle, James Rosen, Annie Nelson, George Laiable, Howard Knowles, Frank Bass, Rose Snow, Carlin and Brown, Benny and P. Grunell, William Sellery, Harry Watson, Mrs. B. F. Grunell, Carrie Baier, Adelaide Marsden, Maggie Weston, Julia Bennett, Lillian English, Bedini and Arthur, Pan-American Four, Halliday and Quinn, Exposition Four, Baby Ralston, Jerry Sullivan, Ed A. Begley, Emma Italia, John Price, Harry Crandall, Whalen and Otto, Arthur Inns Lewis, Edwin Weston, Three Sisters Kelcy, Gus Sholke, Allen Whitman, Alice Gilmore, James Latourelle, Charles Barton, George Chennet, Al. Dolson, Thomas R. Henry, Charles G. Allen, Charles White, Frank P. Burns, Louis K. Fossie, W. B. Moore, Joseph A. Mack, James H. Murphy, Frank King, Harry Lane, Daniel Kelly, Philip Paulscraft, Mike Heffran, James Fort, William Smith, Charles J. Fay, Tiffny Dugan, Harry Leoni, Frank E. Walters, John M. Cooke, H. H. Hill, Robert B. Manchester, Minnie Searle, Caddy Madison, Maude Powell, May Powers, Hellen Bates, Bessie Neland, Stella Warner, Adele Runey, Louise Fussell, Beatrice Cooper, May Valiutine, Rita Love, Gertrude Dunbar, Adele Spencer, Mabel Moreland, Alice Horning, Mabel Gorden, Libbie Hart, Ellen Telford, Maude Dearborn, Mabel Dearborn, Dora Lynnd, Ruth Tunner, Margorie Raines, Bessie Bogeh Jackson, Stella Warren, Irine Payson, Jennie Belmont, Dora Price, Jule DeChamp, Emma West, Grace Delmore, Nellie Simons, Stella Franklyn, Arlin Bliss, Lizzie Smith, Harry Liesch, Henry Hof, George Scotty, Frank Edwards, Bernard R. Kelly, Joe Weeger, Frank Walters, Walter Webb, William Roscetter, W. H. Gillett, P. C. Kennedy, William Whalen.

A UNION OF CHORUS GIRLS?

Chorus girls out in Chicago are talking of forming a union, to be affiliated with the National Federation of Labor. Not the "show girls" of many photographs and press stories, but the common or garden chorus girls, who don't ride in automobiles and win fortunes in Wall Street. A delegation of these everyday choristers called the other day on Secretary Lee Hart, of the National Alliance of Theatrical Stage Employes, at his Chicago office. They asked Mr. Hart to help them to organise. They want to be in a position to demand more pay. Instead of the $10 to $18 that they now receive the girls want $25, with 50 cents extra for each rehearsal. Associated with them in the project are the Chicago "supers," who want $10 a week. Mr. Hart said he would do what he could. At present he is trying to organise a union of vaudeville performers, and to make arrangements for the annual convention of the N. A. T. S. E., that will be held at Norfolk, Va., in July.

In Cincinnati on Saturday it was reported that Samuel Gompers, president of the American Federation of Labor, had sent to several chorus girls in that city that had appealed to him for permission to organize a union to be admitted to the federation his decision granting the desired permission.

The girl supernumeraries are to be organized in the Theatrical Stage Employes' National Alliance. They will ask for a minimum scale of $10 a week, it is said.

SHUBERTS BUY THEATRE SITE.

Sam S. and Lee Shubert, who now have control of three New York theatres—the Casino, Herald Square, and Princess—secured on Saturday the title to property on which they may erect a new playhouse. The site is Nos. 107 to 113 West Thirty-ninth Street, between Broadway and Sixth Avenue, and opposite the Casino.

It is understood that options on adjoining plots have been obtained.

When the deal became known the Broadway gossips jumped to the conclusion that the building of the theatre would begin at once. At the office of the Shuberts, however, it was said yesterday that while a theatre might be erected on the Thirty-ninth Street property, that was a matter to be decided in the future. With their theatres in this and other cities, and their several companies, the Shuberts' interests are now extensive and they say they are content to let affairs rest as they are for the present. After the opening of the Princess' Theatre next season they may consider the building of another playhouse.

IN THE SUN—NOT SO.

The *Sun* on June 12 referred to Jan Kubelik as "the pianist."

Kubelik is a violinist.

The *Sun* said on June 17:

James K. Hackett has decided not to make a tour in The Crisis, after all. He found in a Western trial of the play that the heroine overshadowed the hero. So he will send out Isabel Irving as a star in that piece and will place himself in some other.

Mr. Hackett is to tour in The Crisis. Isabel Irving is to star in the same play, but at the head of another company.

The *Sun* said on June 18:

The middle Monday in June brought no new play to any New York theatre, nor is one promised within two months.

On the day that this was published other papers announced that The Defender would follow Dolly Varden at the Herald Square in two weeks.

AT THE LEAGUE.

Yesterday was social day at the Professional Woman's League. The usual reception was held and dainty refreshments were served. A very short programme was rendered. Mrs. Edwin Arden sang "Parting," by Rogers, and Etta Hudgens recited "Her Letter from Bret Harte." On June 30 a musical afternoon will be directed by Mrs. F. M. Spencer. The date of the Woman's Exhibition at Madison Square Garden has been changed to Oct. 6-18. The work on this is progressing. Several of the big department stores have signified their intention of making exhibits.

HARRY CORSON CLARKE'S PLANS.

Harry Corson Clarke has signed a contract to star for the next two years under the management of Goodhue and Kellogg. A new play is being written by Mr. Goodhue, in which he plans to make an Eastern appearance next Spring. During the season of 1902-3 Mr. Clarke will play the title-role in Hello, Bill.

IN SUMMER PLACES.

Manager Charles Burnham, of Wallack's, and Mrs. Burnham have gone to Maine for the Summer.

Edgar Selden is spending the Summer at Sea Gate, L. I., where he will finish his new farce, Peck and His Mother-in-Law.

Mr. and Mrs. Sydney Ayres are spending the Summer in the Catskills.

Maude Truax, playing the past season with the Aubrey Stock company, will spend her vacation in Northern Wisconsin. Early in August she will begin rehearsals with A Thoroughbred Tramp (Eastern).

Arnold M. Alexander is spending the Summer at his home, Clarion, Pa.

Juliette Parish is spending her vacation with her parents in St. Louis.

Holden companies Nos. 1 and 2 and Holden Brothers' The Denver Express company are nicely located at their home on Lake Marlsiane, Rochester, Ind. The Holden Brothers have bought the East Side Hotel.

Mr. and Mrs. Eugene Canfield (Sadie Miner) are spending the Summer at Flushing, L. I.

Walter R. Seymour is summering on the coast of Maine.

Dillon and Garland closed May 31 with the Beall-Bear Stock company at Sioux City and are now on their farm at Mankato, Minn., for the Summer.

Ada Deaves and Isabelle Bowman are at New Rochelle, N. Y., for the Summer.

Charles Macklin is spending the Summer at New Rochelle, N. Y.

Mr. and Mrs. J. C. Rice (Sally Cohen) are summering at West Brook, Conn.

Mr. and Mrs. Mortimer Snow (Adelaide Warren) sailed last Sunday for St. John, N. B. They will spend the Summer in the vicinity of St. John and Prince Edward's Island, and return to New York about Aug. 1 to begin rehearsals for their starring tour, which will open Aug. 23 in Philadelphia.

Della Pringle and G. Faith Adams are at Rockaway Beach for the Summer.

John J. Brophy is spending the Summer with his brother at Southampton, L. I.

F. E. Morse is now at his home, Ashland, N. H., but will soon go to Sandy Point, Winona Lake, for a month's stay. He will entertain a number of friends there. Mr. Morse is an enthusiastic angler. Where he is there is good fishing.

Katherine Ecle and her mother, Adelaide Vernon, are summering in the Adirondacks.

Mr. and Mrs. Alfred Fisher (Maggie Halloway-Fisher) and their daughter, Katherine Fisher, are spending the Summer at Rosebank, S. I.

Frank H. Aiken is summering at Atlantic City.

Maude Edna Hall is spending her vacation at Cape Cottage, Maine.

"Aunt Louisa" Eldridge is visiting Miss Wilton at Whitestone, L. I.

Mr. and Mrs. Fitzgerald Murphy and daughter left town last Thursday to spend the Summer with Dan Sully at his farm at Lake Hill, Ulster County. Mr. Murphy is writing Mr. Sully's new play for next season. John Earnest McCann will join the party next week.

Frank J. Wilstach will leave to-day for a six weeks' stay at Fort Covington, N. Y., on the St. Lawrence River.

Raymond Hitchcock, after the closing of King Dodo, will go to his home at Auburn, N. Y., for a while, and then try fishing along the Jersey coast.

Greta Risley, who retired from the cast of King Dodo at Daly's last evening, goes to Vineyard Haven, Mass., for her vacation. She will sing as usual in the Tabernacle at nearby Cottage City.

Katharine Willard, who will play in The Power Behind the Throne next season, will spend her Summer automobiling. She will pilot a party of friends through the White Mountain region.

Grace Wolvin and Vida Keane, who have a cottage at Lavellette for the Summer, recently had a narrow escape from drowning in Barnegat Bay. While out sailing a heavy fog came up, accompanied by a high wind, during which the rudder broke, leaving them at the mercy of the sea for two hours, when they managed to beach the boat and wade home, glad to be alive.

N. Sheldon Lewis, of the Murray Hill Theatre Stock company, will spend the Summer at Atlantic City and Barnegat, N. J.

Robert Ransom, of the Spooner Stock company, Brooklyn, will spend the Summer on his farm at Staten Island.

Maud Sinclair has gone to the mountains in Sullivan County for a much needed rest.

Arnold C. Baldwin, leading man of the Tom Marks company, is making a trip through the lakes and Canada. At its expiration he will visit Manager Marks' Summer home.

PORTLAND, ME.

During the past two weeks the Gem Theatre Stock, Peak's Island, and the Cape Theatre Stock, Cape Elizabeth, Me., opened their seasons in The Masqueraders and Because She Loved Him So, respectively. The weather has been bad, but notwithstanding this fact the attendance at both theatres has been large. The members of the Gem Theatre Stock are Walter Edwards, Jane Kennark, Charles Stanley, Frederick Sumner, Robert Conness, Charles Lothian, Robert Ely, A. J. Edwards, Alfred Poland, Jackson Karlyle, James Dixon, David F. Perkins, Harry Lappin, Louise Lander, Daisy Lovering, Ethel Strickland, Carrie Ward Clark, and Clara Taylor. Sedley Brown is stage director. Among the new arrivals to the theatrical colony at the island are Laura Hope Crews, Helen Strickland, and O. B. Woodward, who is the guest of Sedley Brown. Norman Conniers has opened his Summer cottage.

The McCullum Stock attended the Wednesday matinee performance of The Masqueraders en masse.

The members of the Cape Theatre Stock are Carlton Macy, Lorane Dreux, W. H. Turner, Robert C. Turner, Walter Thomas, Wilson Enos, George Neville, John Baughl, Everett Avery, Myrtle May, May Anderson, Blanch Hall, Marion Berg, and Lotta Eppinger.

Delancey Richardson, who is summering at Peak's, was signed last week to play the rest of the season at the Cape Theatre, commencing June 23. Laura Hope Crews has joined the Gem company.

E. P. Sullivan has arrived in town, having signed with the McCullum Stock company.

Helen Strickland, of the Woodward Stock company, Kansas City, will appear with the Gem Stock, June 23-28.

Grace Atwell writes that she will make her annual visit to Portland during the week of June 30.

Lillian Carlsmith, the contralto, who spent the Winter in Paris, has arrived in town and will spend the Summer at the home of her parents, Mr. and Mrs. Wesley G. Smith, at Old Orchard Beach.

H. G. Toler, of Wichita, Kan., manager of the Toledo Opera House, of that city, and father of Sidney Toler, was in town June 15. He is on his first visit to Maine and is wildly enthusiastic over its scenic beauties. It is understood that Mr. Toler has volunteered to contribute a third of the capital necessary for the erection of the talked of McCullum stock house in Portland.

M. C. RICH.

In the suit of Sugar Brothers *vs.* the City of Monroe, La., the Supreme Court sustained the petition of plaintiffs. This decision bars the city of Monroe, La., from leasing or operating the Auditorium or School buildings as a theatre. Companies who have made contracts for the season of 1902-03 will have to change to the Opera House.

EMPIRE, ATLANTIC CITY, CLOSES.

The Empire Theatre, Atlantic City, closed suddenly on Saturday evening. Two weeks ago Hashim Brothers opened the house with vaudeville. Business was fair, it is said. Saturday afternoon A. A. Hashim is said to have been conspicuous by his absence. The electric lights and gas were turned off and the evening performance was given with the aid of lamps and candles. Among those on the bill were Milton and Dollie Nobles, Eulalie, Colombino, and William Barry.

WILLIAM GILLETTE HOME AGAIN.

William Gillette, who has been in London for about a year, arrived in Boston on Thursday on the steamer *Ivernia*. Mr. Gillette was down on the passenger list as "Walter Greene." His incognito ended with his arrival, for he was recognized and his homecoming chronicled in the papers. Mr. Gillette came immediately to this city and registered at the Plaza Hotel.

GEORGIA CAYVAN'S EFFECTS ON SALE.

The personal effects, costumes, riding habits, gowns, stage costumes, wigs, shoes, furniture, paintings, bric-a-brac and household goods of Georgia Cayvan were removed from her late residence and offered for public sale at an auction room yesterday (Monday). Miss Cayvan is still a patient at the Riverview Sanitarium.

OBITUARY.

Daniel Bennett, well known in the profession, died in East St. Louis, Ill., on June 14, of congestion of the brain. The remains were buried last week at Shilo, Ill., being accompanied to the grave by Louis Traband, Belle Davanroy, Tecla Russ, L. R. Caldwell, and many friends who had known Mr. Bennett in his youth.

Stewart Williams Murray, who played in support of Rose Melville in Sis Hopkins during the past two seasons, died at his home in Buffalo, N. Y., on June 17, aged twenty-seven years.

William Hyde, the actor, who for the past five years was a member of William Gillette's company playing in America and in England, died at his home in this city on June 17 of typhoid fever.

Mrs. Alice Polhemus, wife of J. H. Polhemus and sister of William B. Keough, died at Summerville, S. C., on June 17.

Mrs. Calvin Zell, mother of Ada Zell, died at her home in Cincinnati on June 8.

Born.

WAYNE.—A daughter, to Mr. and Mrs. Robert Wayne, at Owensboro, Ky., June 14.

Married.

TARKINGTON—FLETCHER.—Booth Tarkington and Laurel Louise Fletcher, in Indianapolis, Ind., June 18.

Died.

BENNETT.—Daniel Bennett, in East St. Louis, Ill., on June 14, of congestion of the brain.

HYDE.—William Hyde, in New York city, on June 17, of typhoid fever.

MURRAY.—Stewart Williams Murray, in Buffalo, N. Y., on June 17, aged 27 years.

POLHEMUS.—Mrs. Alice Polhemus, at Summerville, S. C., on June 17.

ZELL.—Mrs. Calvin Zell, in Cincinnati, O., on June 8.

Horsford's Acid Phosphate

Taken when you feel all played out, can't sleep, and no appetite, refreshes, invigorates and imparts new life and energy to the exhausted system.

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A BRAND NEW THEATRE

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A Number of Good PLAYS

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HOWARD WALL, Room 6, 1269 Broadway, N. Y.

Wanted—Address of McCauley and Patton.

"OLD HOODY (The Country Girl), played by T. C. HAMILTON perhaps will not go down among the great impersonations of older times, but it is a most conscientious, genuine performance, with considerable unction and comicality characteristic."—Fayne Hempstead, *San Francisco Chronicle*. Kathryn Kidder Co., en route.

STAGE DANCING Taught by ED. HUMPHY, formerly of HARRIGAN AND HART'S and EDW. HARRIGAN'S Cos. 257 West 34th St., N. Y. City.

TO LET.—A magnificent farce comedy with full line of excellent paper for Eastern territory. Made big hit and good money this last season. Only two people in the cast. Address "PLAYWRIGHT," Mirror.

FURNISHED FLATS Clean, light flats, fully furnished for housekeeping; linen, dishes, everything, $6 to $14. AKHURST, 254 W. 45th St., New York.

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NEW YORK THEATRES.

PASTOR'S Continuous Performance.

14th Street, between 3d and 4th Aves. Seats 20 and 30 cents.

George Evans, Charles J. Stine and Miss Olive Evans in Wanted A Divorce, Reidy and Currier, Smirl and Kessner, Jas. and Bonnie Farley, George E. Austin, Brandon and Crouch, King and Stange, McCune and Grant, Al Coleman, Levins and Gray, May Hamilton, Francis Wood, the Vitagraph and others.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

On the top of the heap is George Evans. Stine and Evans are seen in Wanted, a Divorce. The list also includes Reidy and Currier, Smirl and Kessner, James and Bonnie Farley, George E. Austin, Brandon and Crouch, Ging and Stange, McCune and Grant, Al. Coleman, Levina and Gray, May Hamilton, Francis Wood, and the vitagraph.

Keith's Union Square.

Clayton White, Marie Stuart and company in Dickie are first feature. Cole and Johnson, the Three Marvelles, and James Richmond Glenroy are other headliners. Alex Heindl, Howe and Scott, the Kelcey Sisters, Hayes, Wynsey, the Empire City Four, Mr. and Mrs. Swickard, Mitchell and Cain, and the biograph complete the programme.

Proctor's Fifth Avenue.

A section of the Proctor Stock company are seen in a revival of Captain Swift, with Edward M. Bell in the principal role. Others in the cast are Beatrice Morgan, Ada Lovick, Florence Leslie, Helene Sallnger, Frederick Truesdell, William Gerald, and Fred Strong. Vaudeville is offered between the acts and between matinee and evening performances.

Proctor's Twenty-third Street.

Straight vaudeville is the programme for the week, and a feature of novel interest is the initial production of a character comedy, Cash 49, written by Jessamy Harte Steele, daughter of the late Bret Harte, in which Armstrong, Kline and company are announced to appear.

Proctor's 125th Street.

Frederic Bond leads a section of the Proctor Stock company in a revival of The New Boy. In the cast also are Adelaide Keim, Bessie Lee Lestina, Bijou Washburn, Sol Aiken, and James Castle.

American Theatre Roof.

This resort begins its season under the management of Ted D. Marks. On the bill are To Thums, a novelty; Josephine Sabel, Madge Fox, Hanson and Nelson, Bigger and Dreher, Dillon Sisters, Welsh, Francis and company, Joe Morris, Ford and Chatwell, Tim Cronin, Sullivan and Pasquelena, and others.

Cherry Blossom Grove.

Some of the best features of last week's offering are retained and new ones are added. Among those who make up the bill are Mlle. Calta's dogs and cats, Emma Carus, Leo Desbosq, La Belle Tortajada, Marwig's ballets, Jessie Bartlett Davis, the Martinetti Troupe, the Four Cuttys, La Belle Blanche, and Ballah Lee.

Lion Palace.

The current bill includes the Faust Trio, Polk and Trask, Delphino and Delmore, Lavigne Sisters, Ensign Macpherson, the Zeronas, Clara Francis, the Starbays, Bicknell, Arthur Yale, Horton and Valmore, Krausz's White Tecbelkaus Russian Trio, and the Italian Four.

LAST WEEK'S BILLS.

TONY PASTOR'S.—The bill was headed by the Adonis Trio—Stewart, Scanlon and Stevens—who once more recorded a strong impression in their lively sketch, that is crowded with laughs and bulging with ginger. The Pastorians waxed hysterical over their humorousness and rewarded them with heartiest applause. Just why this trio should have been christened "Adonis" may never be satisfactorily explained, but there are no two ways about their ability to send an audience into laughing convulsions. Another trio of laughmakers were present in the persons of Gordon, Vidocq and Haverly, who resurrected Two Strings to Her Bow and created unbounded merriment, as it is their custom to do. This is one of the older fashioned sketches that time does not seem to wither nor custom stale. People roar at it over and over again, and it really appears to improve with age. The three players are all clever and bring to their work an unlimited supply of vivacity and dash. Marsh and Sartella, in their familiar turn, were prime favorites and duplicated their former successes at this house. Their work is of the highest order and never fails of demonstrative appreciation. Tascott retailed coon songs in fine style, running away with a large share of the approbation. Few white men can sing coon melodies anywhere near as well as Tascott, and it is difficult for the listener to believe that he is not the genuine Ethiopian article. Tascott and Artie Hall would make a wonderful combination in duets. Emerson and Omega offered their brisk sketch, which succeeded in corralling a good slice of applause. John E. Cain, Fred Balla, and Lillie Raymond were seen again in A Night at Turns, which hilarious trifle won for them much enthusiasm. Mr. Cain is a hugely funny blackface comedian and he was excellently assisted. Bella Veola made a conspicuous hit with her contortions, which are done so gracefully and with such seeming ease as to almost look as if they were not hard to do. She is a mightily pretty little woman, and her work is as dainty as it is clever. Blanche Newcombe sang effectively. George Fredo and Sadie Forrest made a favorable impression in their ingenious comedy sketch. The Dancing Howards were notably successful in a varied line of terpsichorean stunts. Johnnie Hoey, a grandson of Mrs. John Hoey, and Clara Hoey, new to vaudeville, recorded an instant and thoroughly well deserved hit in a capital act that was splendidly performed. They are assuredly welcome to the vaudeville field and should enjoy a long and prosperous career therein. Bowers and Curtis ran high in favor, and Marshall juggled skillfully, while the rest of the proceedings were consecrated to the exploitation of the virtuous vitagraph. Good business.

KEITH'S UNION SQUARE.—Victory Bateman and Joseph Totten revived W. S. Gilbert's comedietta, Sweethearts, with considerable success, although it is a play not eminently adapted to the purposes of vaudeville. Miss Bateman was very charming, both as the young and the old woman, and Mr. Totten was acceptable. It is a positive delight to hear a voice so sweet as Miss Bateman's and to note her perfect manner of using it. Mr. Totten was far better as the young man than as the old one. The play was prettily mounted and had been rehearsed with much care. McIntyre and Heath put on a new act called Rankookoosa, which, running short and not panning out as equal to the rest of their repertoire, was promptly shelved after Tuesday, The Bad Man from Montana being substituted for the rest of the week. This act had the appearance of being stretched and padded to consume time and hardly repeated the previous week's success of On Guard. The people probably would rather have seen The Georgia Minstrels once more, for there is no doubt whatever about that. Rankookoosa probably will be revised and tried again before long, as it had some features that were worthy of preservation and elaboration. Reno and Richards were vastly liked in their acrobatic comedy turn, which went uncommonly well, and that is saying a great deal. The funny finish came in for enthusiastic indorsement, as usual. Ray L. Royce, after a successful season in York State Folks, returned temporarily to vaudeville and was warmly received in his various character impersonations, each of which is a fine study of a familiar type. John Donahue and Mattie Nichols danced and told jokes with their accustomed popularity, their acrobatic dancing being especially applauded. Mr. Donahue has some very amusing lines with which he punctuates his dances. The Seymours gave their extraordinary exhibition of jumping with much success. Markey and Stuart secured a big proportion of the applause for their lively, snappy work that always engages marked attention. Riley and Hughes' blackface turn was deservedly appreciated and won vehement recalls. Lavaine Armour and Charles Bagsley, in their operatic sketch, made themselves immensely popular, Miss Armour's beautiful singing being recognized at once as a musical treat. Their unusually high-class work was much approved. Weston and Beasley contributed their comedy turn, the Yale Duo juggled clubs with skill and precision, and Willard N. Reed came back once more with his clever musical specialties. Then there were the silent stereopticon and the Brobdingnagian biograph. Big audiences.

PROCTOR'S FIFTH AVENUE.—A section of the Proctor Stock company revived The Nominee and gave a highly creditable performance, especially excellent work being contributed by Beatrice Morgan as Mabel Medford, Frederick Truesdell as Jack Medford, Daniel Jarrett, Charles M. Seay, and Frank Currier. Bessie Lee Lestina, for some unaccountable reason, did not realize the role of Miss Van Barclay. Others in the cast were William Gerald, Adelina Raffetto, and Helene Sallnger. The play was prettily mounted. The Kingsley Sisters led off in the vaudeville department and made a large sized hit in their dainty songs. They are both pretty, clever and graceful, and their act is beautifully worked, a goodly share of the credit for its effectiveness belonging to the man who operates the calcium. Al. Lawrence was in evidence with his facetious conversation and his ingenious ventriloquial stunts, which provided plenty of amusement and captured a generous share of the applause. Waldorf and Mendon offered a neat acrobatic comedy turn that came in for a good share of the approval. Howard and Linder showed up again with their amiable sketch, which gleaned laughs galore and took hearty recalls. John Walsh retailed his selection of Irish ditties, Florizzo sang agreeably, Ricton juggled with his accustomed skill, and the bonnie kalatechnoscope filled out the spare moments. Good business.

PROCTOR'S 125TH STREET.—A detachment of the Proctor Stock company were seen in The Deacon's Daughter, already shown at other Proctor houses. The considerate kalatechnoscope furnished the vaudeville selections between the acts, and the attendance continued large in spite of the lateness of the season.

PROCTOR'S TWENTY-THIRD STREET.—Sydney Grant topped the ticket and was warmly applauded for his clever imitations of well-known players. Mr. Grant's specialty is one of the neatest and most entertaining of its sort, displaying an unusual endowment of vocal facility and mimetic power. Baker and Conn won favor in their lively comedy turn. The Gobeat Sisters had a neat and fetching act that was highly appreciated. Julia Ralph offered a bright monologue that, as a heart-to-heart talk on familiar topics, attracted more than ordinary attention and proved very diverting. She has a fine voice and a pleasing presence. Dawley and Fentelle were approved in their lively comedy specialty. Collins and North scored in "A New Line of Talk," the Sharkeys were expert on the horizontal bars, Nellie Florede sang pleasingly, Lozelle was clever in a wire act, Berry and Hughes had an excellent musical specialty, and the other numbers introduced Doody and Wells, J. Warren Keene, and the colossal kalatechnoscope. Large audiences.

CHERRY BLOSSOM GROVE.—This popular resort, known during the cold season past as the New York Winter Garden and situated atop the New York Theatre, was reopened last week, after having undergone sundry alterations in compliance with the building and fire laws, and it blossomed forth in new and very beautiful colors. The decorations are now all in delicate shades of gray offset by pure white pillars and white chairs. The effect of this combination when the big roof is illuminated by thousands of electric lamps is at once dazzling and artistic, while it forms a picturesque setting for the bright costumes of the Summer patrons. The grottoes and the floral bowers have all been repainted and refurnished, presenting a delightfully cool, refreshing appearance. Big audiences were in evidence all the week and an unusually attractive programme was offered, being rendered particularly enjoyable by the fact that the acoustics of the roof have been measurably improved. Jessie Bartlett Davis was the headliner, and her reception was overwhelmingly cordial. She sang several songs in her own sweet way and was rapturously encored. Mrs. Davis' suberb voice filled the great roof easily and enthralled her hearers, as it always does. Her engagement was a most happy stroke on the part of the management, for her admirers are myriad, and she will prove a strong attraction. Billy Van dealt out one of his hugely humorous monologues and cracked his voice in his familiar, impossible way. Much of his material was brand new and it was all excellent. Leo Desbosq presented a comedy acrobatic turn that made a large sized hit, introducing a number of startling tumbling feats and ending with a sensational double somersault over a bevy of girls. The programme said that there were twenty-two girls, but a more conservative estimate placed the number at about sixteen. A few girls were trotted out first to be somersaulted over, and then more were produced and then more still, just as they bring out the elephants in the circus when the ground and lofty gymnasts are getting in their fine work. The girls, however, did not seem to be as complacent about it as the elephants commonly are, and they looked the least mite uncertain about their safety when the Desbosq struck the springboard. He went over them all right, though, and won a big round of applause, following it up with a remarkable exhibition of tumbling. The low comedy partner of the jumper gave what appeared to be the French notion of John Bull and was amusing, principally because of the weirdness of the notion. Piccolo's Midgets, seen recently at the Keith and Proctor theatres, did their quaint little specialty with much success. Emma Carus, assisted by a large chorus, got away nicely with a few fetching songs. She is a pronounced favorite at the New York and was most cordially welcomed upon her appearance. Ernest Hogan, another popular standby at this resort, was hailed with great joy and contributed a telling line of coon songs in his inimitable way. Winschermann's bears and monkeys repeated the hit that they had made a few weeks before at Keith's, the simian comedian establishing himself as a Broadway idol immediately. He is a consummate comedian and ably accompanies the antics of the ponderous but sagacious bears. Another immensely popular animal act was that of Mlle. Calta's cats and dogs, already familiar in town. Cats are waxing notable at the roofs nowadays and carving out a comfortable niche in the local temple of theatric fame. Craig and Ardell dispensed instrumental music with far more success than upon the occasion of their recent appearance on the Proctor circuit, earning hearty indorsement. La Belle Tortajada offered her Spanish songs to good purpose, getting considerable applause and presenting an impressive appearance. She sings rather well in the stereotyped Spanish manner, and she had some fairly melodious selections. Another "la belle," La Belle Blanche, won favor in songs, and a trio of comely girls—Eullah Lee, Lydia Arnold, and Lillie Lawson—were well received in vocal efforts, as also were the Gilmore Sisters. Carl Marwig sprang a new ballet which was very much like the long line of these arrangements that he had given us before, and the other participants included Lizzie Smith, Nellie Bly, Monte Elmo, Dell Kerner, and Nora Lovelace.

PARADISE GARDENS.—The principal newcomers to the bill were the Wartenburg Brothers, who recorded a distinct success in their clever and novel specialty which caught on immediately with Oscar Hammerstein's appreciative clientele. It was their initial appearance at this place of entertainment, and their reception was most flattering. Wolf and Milton, likewise new arrivals here, presented their Kelly and Ashby billiard table act with conspicuous success. The holdovers included the Three Ch's, Olga von Hatzfeldt, the Three Willie Brothers, Goolman's cats and dogs, Horace Goldin and Jean Fransiola, the Four Madcaps, Staw's monkeys, Sparrow, Phroso, and Ameta. Mr. Hammerstein's upstairs farm continued to attract great throngs during the intermission, and the cows, goat, chickens, ducks, and vegetables were still objects of undisguised wonder to the thousands of New Yorkers that do not see such country products every day in the week. The simple minded citizens of the great metropolis are more than eager to expend their good money for the glimpse of pastoral life that the Paradise Gardens afford and to contemplate in almost childish glee the crops that are propagated on the roof. Mr. Hammerstein's agricultural exhibition is now bigger, brighter, and better than ever, the corn belt is particularly prolific, and the prospects are excellent for the potatoes and the cabbages. The ducks are even more blasé than last year, but the chickens are most condescending and communicative. The cow's demeanor continues to be very "up-stage," and the wind mill and the water wheel speak on joyously. The attendance is enormous all the time.

JESS DANDY.

Photo by Geo. Smith, Cincinnati, O.

The subject of the photo above is Jess Dandy, a performer who came rapidly to the front rank through his ability to write material for and character in the German Hebrew. Mr. Dandy differs from all other Hebraic caricaturists inasmuch as his portrait is distinctly not that of the Russian type of Jew, and furthermore he refrains entirely from monologues picturing the characteristic dialect and action by means of song which he conceives and writes and which hold his audiences in spasms of laughter, the lines being replete with sarcastic wit and the the action conducive to hilarity. Possibly a contemporary best expresses Mr. Dandy's distinctiveness in the following language: "Mr. Dandy is a vaudeviller who has given us a change in the old type of stage Jew. His is the prosperous merchant—a man who wears good clothes, who boasts of his cosmopolitanism, who is in the Ghetto but not of it. Mr. Dandy should receive the thanks of the public for striking out boldly in a new direction." Mr. Dandy is at present contemplating an entire change in make-up, and will endeavor to write a number of songs, comprising both the words and music, in fitting with the character he represents. Mr. Dandy recognizes the benefits of advertising by keeping his name before the theatrical eye, he having occupied a space in THE MIRROR columns for the past four years. While many offers of engagement have presented themselves recently, Mr. Dandy has refrained from playing during the warm season, preferring to keep himself steadily employed during the regular theatrical period and thereby enjoying rest at his suburban home, to which he is much attached. He is seldom seen on the Rialto or tramping the hot pavements of the city, but can be frequently found driving through the northern district, along the Speedway, at the Polo Grounds, or in the suburbs, where he spends his time fishing and playing tennis to reduce his weight and to add to the pleasures and devotion of his trotter and his dogs.

HAPPY FANNY FIELDS HERE.

Fanny Fields completed her first European trip when she walked down the gangplank of the *Kaiser Wilhelm der Grosse*, that arrived here last week. The vivacious and ingenuous little woman was bubbling over with pleasant reminiscences, and seemed to be the embodiment of the adjective that usually precedes her name on posters and programmes. Miss Fields' success in England on the Moss and Thornton tour and at the Tivoli and Oxford was instantaneous and lasting, so much so that she will return on July 22 for another year. The only disagreeable happening in connection with her professional work, she said, was her engagement in Berlin, where, after repeated solicitation on the part of the management of the Winter Garten, she consented to play. "It was this way," said Miss Fields. "They wanted me, and though I didn't want to go, I couldn't afford to refuse the salary that I was offered. Well, German audiences don't care for little women and they don't like the English, and I spoke German so well that they thought I was an Englishified German girl who had never seen America—a sort of a girl without a country, don't you know—and they do like American acts. I didn't feel up to living down this prejudice, and," with a frank, merry laugh, "neither did the management, I fancy. I take back a farce-comedy with me by an American author which, if things and times are propitious, I shall produce in England. Be sure and put in *American* author, please, it sounds so patriotic."

LITTLE JAPAN ON GARDEN ROOF.

The Madison Square Roof-Garden is announced to open June 30 as "Japan by Night." The garden will be decorated in Japanese fashion and the performance will be given by Japs. Y. Kushibiki is named as manager of the garden.

VAUDEVILLE JOTTINGS.

Naomi Ethardo was injured by a fall during a circus performance at Grand Rapids, Mich., on June 9.

Effie Huested underwent a surgical operation in Baltimore last week, and is now regaining her health.

Al. Friend, son of "Manny" Friend, and Joseph A. Jenny have formed a partnership and will play the parks this Summer.

John H. Mulkey, recently engaged in the drug business at Anaconda, Mont., has rejoined his brother, William Mulkey, and they will appear again under their former stage name, the Beach Brothers, at Chutes Park, Chicago.

Mlle. V. Martinelli, of the Martinellas, is resting for the Summer while Mr. Martinelli is with Welsh Brothers' Circus. They will reappear in vaudeville in November.

Claude Thardo, the "Side Wheeler," whose success with the Spooner Stock co. in Brooklyn during the past two seasons has been so emphatic, was again honored by the Thardo Club last Thursday evening. The club, that is named in his honor, held its second theatre party of the season, sixty strong. Mr. Thardo was presented with several fine set floral pieces and a large number of smaller ones. After the performance a banquet was also held in his honor

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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THE SMART SET. [illegible] the Four Cohans famous quilt [illegible] the present time played by the Matt Ott Co.

SUITE 16. A vaudeville act. Written for the Bowery Quartette.

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A MESSENGER FROM HADE. A one act Vaudeville farce. Two people. Just completed.

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"LOO-LOO-OO-LOO-LOO, MY SUSKY LOO." (Song). Published by Harry Von Tilzer.

"THINKING OF HER ALONE." (Song). Written by Matt Ott.

"THE MAID WITH THE GOLDEN HAIR." (Song). Written by Matt Ott & Co.

"THE SAD EXPRESSION ON HER FACE." Song by Dan Daly.

"VAN DYKE FROM KLONDYKE." (Medley Song).

"THE ROSE FROM DONEGLAND." (Songs). Sung by the Rogers Bros. "In Washington."

"UNCLE JOSH FROM OSHKOSH." Sung by the Four Cohans.

"A JAY CAME TO THE CITY ONCE." (Medley Song). Sung by Walter Fox.

"JOE MILLER." Conversation Song and Dance.

"NOTHING NEW UNDER THE SUN." Sung by the Matt Ott Co.

"MY MOLLY." A Northern Lullaby. Sung by Maud Wooden.

"JESSIE DEAR." "JUST A VOLUNTEER." Written for the Rogers Bros. "In Harvard."

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The Man that Talks About His Father.

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VAUDEVILLE.

Claude Thardo

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BERT HOWARD AND LEONA BLAND

Read what the Boston *Globe* has to say:

A Strange Boy is the name of the farce which Bert Howard and Leona Bland present, and in which the former, aided in no small degree by his partner, made a great hit. His wit was as sparkling as champagne while his grotesque piano playing was heartily rewarded. The climax came when he gave an imitation of Padrewski, which was undeniably funny. Miss Bland is a pretty and attractive young woman and was well liked.—*Boston Globe, May 13.*

Now Booking for Next Season.

EDMUND DAY

Will write a few Sketches this Summer.

SUCCESSES IN 1901-2: All in the Family—Fred Edwards and May Edouin; The Unexpected—Hal Davis and Inez Macauley; Are You My Wife—Mr. and Mrs. Gardner Crane; Uncle Philemus; In Trust—Mr. and Mrs. Alfred Keicy.

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Touring California, Sutro Baths, Yellowstone Park, studying new junk for the coming season. Regular season opens at Chicago Opera House, August 25.

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Successfully presenting THE UNEXPECTED, by Edmund Day.

"Hal Davis and Inez Macauley made an excellent impression in their clever sketch, The Unexpected. It is one of the brightest farces in Vaudeville and excited unusual laughter. The principals are a talented pair and should be complimented on having so pleasing a vehicle."—*Detroit Tribune.*

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ARTIE HALL Dat's all

Big Hit, "Sans Souci Park," Chicago, last week.

Ft. Wayne, Ind., this week.

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HAYNES

And her

Choir Celestial

Featured this week at Morrison's Theatre, Rockaway Beach.

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The Hebrew Parodist.

Rusticating and Writing New Material at Tremont, N. Y. City.

Will accept a few Summer dates during July and August.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 401 STRAND, W. C.

at the Clarendon Hotel. Mr. Thardo has established a record for a performer of his class, having sung forty-three consecutive weeks in Brooklyn with the Spooners this season and twenty last season. He is re-engaged for next year.

The elevators wouldn't work at the opening performance of the Cherry Blossom Grove last week, but they were in running order by Tuesday.

The Lion Palace Roof-Garden, in this city, was successfully opened for the Summer last week.

Howard Thurston sends greetings to THE MIRROR from the Folies Marigny, Paris, where he is fulfilling an engagement.

Ted Marks will manage a series of Sunday night concerts to be given at the new West End Theatre.

Rose Stuart has been engaged to support Valerie Bergere in her new sketch, and opened in Buffalo on June 16.

Idalene Cotton, who has been seriously ill in Boston, has returned to New York to her home and is recovering.

Burton and Brookes have written a new act, Wise Old Grandpa, which they will use during the season, working entirely "in one." They have tried it in Chicago and it has proved the biggest success they have had as yet. They will sail on the *Teutonic* on July 16 for London, returning to open at Chase's, Washington, on Sept. 15.

Frey and Fields have just closed successful engagements over the Kohl and Castle circuit. They are booked solid until August, and their new act, The Wrong Man, has been a hit everywhere.

John F. Webber, who has been playing General Drummond in Tactics with the Barrows-Lancaster co. for three seasons, has purchased from Fred J. Beamon, of Jackson, Mich., a one-act comedy, How Mrs. Dunn Done Dunn, and will produce it in vaudeville next season.

Hubert Wilke, Bettina Girard and co. have made a hit in their operatic sketch, A Wedding Night.

Frank Whitman, the dancing violinist, has just finished a successful engagement at Carsonia Park Theatre, Reading, Pa., where he was engaged as special feature for the Elks' Vaudeville co. He will play at the American Roof, New York, next week.

The Lilliputian Trio—Wels, Lindner, and Wels—late of the Royal Lilliputians, broke in their new sketch, A Dutch Heather, by James Hazen, at South Beach, N. Y., last week and made a hit. They will shortly appear at the Brighton Beach Music Hall.

The Leonard Brothers, acrobats, open this week at Morrison's Casino, Rockaway, as the headliners. Belle Gordon, champion female bag puncher, is nearly booked solid for the Summer previous to the fulfillment of contracts for European engagements. Both acts are under the management of Louis Lesser.

Rob and Harrow have the management of "Ghost," the cyclist, who is doing a high dive on a wheel at the parks.

Robert Athon is making a hit in Chicago, singing "Won't You Come Home, Bill Bailey," and will feature it next season in Nick Carter, Detective.

P. P. Craft, press agent of Pawnee Bill's Wild West, writes that business has been phenomenal so far this season, standing room only being the rule. Mr. Craft will manage Conroy and Mack's Comedians next season, opening at Salem, N. J., on Sept. 27.

Merritt and Ragolia closed a very successful engagement at the Avenue Theatre, Detroit, Mich., week of June 2. This week they are featured at Shubuena Park, Ft. Wayne, Ind. They are booked up solid to Sept. 1.

The Geokians closed a two weeks' engagement at Rose Lake Park, Birmingham, Ala., on Saturday. This week they are at Livingston Park, Jackson, Miss., after which they return to New York and rest until they open with Barrnum & the Great co. early in August.

Durel and Durel, rag painters, have just arrived from the West after playing the Empire, Cleveland; the Alhambra, Milwaukee, and the Kohl and Castle houses. They are playing this week at Brighton Beach Music Hall, Brooklyn, and are booked solid until Oct. 12.

The Two Hewitts, globe artists, with their flying dog, "Dan," are in their tenth week as free attraction feature, playing street fairs with the Wright Carnival co. Next week they play the Elks' street fair, La Salle, Ill.

After two years of vain attempts, the Circle Music Hall, at Sixtieth Street and Broadway, will finally open next Saturday with the Kaltenborn Orchestra in the first of a season of Summer-night concerts.

Rob and Harrow will open at the American Roof next week.

FAIRS AND CARNIVALS.

Cambridge, O., Lodge, B. P. O. E., held a very successful street fair and carnival June 6-12. The attractions were furnished by the Cincinnati Carnival Company.

The Washington, Pa., lodge of the Knights of Pythias held a carnival the week of June 9. The Robinson Carnival company furnished the attractions, that were liberally patronized by large crowds. Parades by the Knights of Pythias lodge and by local business houses representing the industrial and commercial resources of Washington, together with band concerts, were features that contributed to the carnival's success.

The Elks' street carnival and fair at Oakland, Cal., opened June 14 very auspiciously and is a decided success. Woodland was thronged with people, visitors having come from all parts of the Pacific Coast. Much of the success is due to Guy Smith, treasurer of the Macdonough Theatre, of that place.

Extensive preparations are being made by the Elks of Cumberland, Md., for a week's engagement of the Beatock-Ferrari Carnival company, commencing July 7. Arrangements have been made for excursions on all the railroads, and many thousand visitors are expected.

At Weston, W. Va., the Southern Carnival company showed to large crowds June 9-14. The attractions were good.

Springfield, O., lodge of Elks will hold a mid-summer carnival July 7-12. The Jabour Circus and Menagerie company have been secured for an attraction, and indications are that the Elks will achieve a great success.

The Cincinnati Carnival company will give a street fair and carnival at Marietta, O., June 23-July 2, under the auspices of the Modern Woodmen of America.

George R. Hills, secretary of the Missouri State Board of Agriculture, gave out the following complete list of dates of Missouri fairs, as received by the board: Albany, Sept. 2-5; Bear Creek fair, Warrensburg, Sept. 4, 5; Bunceton, Aug. 27-29; California, Sept. 2-5; Cape Girardeau, Oct. 7-11; Carutherseville, Oct. 21-25; Chillicothe, Sept. 9-12; Columbia, Aug. 5-8; Harrisonville, Sept. 2-5; Holden, Aug. 26-29; Jacksonville, Sept. 9-11; Kennett, Oct. 15-18; Lee's Summit, Sept. 9-12; Memphis, Sept. 9-12; Missouri State Fair, Aug. 18-23; Moberly, July 29-Aug. 1; Nevada, Aug. 5-8; Platte City, Aug. 26-29; Rockport, Sept. 9-12; Rich Hill, Aug. 12-15; Shelbina, Sept. 16-20; Stoddard County, Dexter, Aug. 26-30; St. Louis, Oct. 6-11; Upper Creve Coeur Lake Park, Sept. 9-11; Washington, Sept. 4-6.

The Elks' carnival, under the auspices of Dubuque, Ia., lodge, now in progress at that place, is proving a great success. The street parade on June 16 drew a large crowd. The midway, the menagerie, German village, vaudeville, high diver and loop the loop rider, as well as the local merchants' booths, are drawing cards. Excursion trains on all railroads bring large crowds into the city.

Preparations are being made for the Elks' carnival at Johnstown, Pa., July 28-Aug. 2. Various committees have been appointed, and the affair promises to be a great success. The queen of the carnival is to be selected by popular vote. The carnival is under direction of C. W. Manly, of Cincinnati.

Kate Steiner was chosen queen of the Elks' carnival at Dubuque, Ia.

The Jabour company will be the feature of the Soo City, Ia., carnival, to be held in September.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's has a double headed attraction this week, for the Padeftan Orchestra with a new programme and the new series of tableaux vivants posed by Albert Guerti and Cleila Rose are exceedingly strong vaudeville features. Charles Dickson appears in The Suit Collar, assisted by Nell McEwen and E. H. Stephens, and the other features include McIntyre and Heath, Ray L. Royce, the Seymours, Lorraine Armour and Charles Reginley, Pauline Moran and her pickaninnies, Albert A. Denmore, Tom Alvord, Hanley and Jarvis, and the biograph.—The Early Birds Burlesquers at the Palace have in their olio Winstanley and Sullivan, Andy McLeod, the Barrett Brothers, the Rinaldo Brothers, and Casey Grant.—The Gaiety Girls Burlesquers at the Lyceum this week have with them Lew C. Mettler, Miss Beatrice Cunningham and Lord, Hanley and Hanley, John Flynn, Hoevet and Parshley, and Minnie Burke.—The vaudeville attractions at Austin and Stone's this week are: Delvarion, Victor French's Circus, Cissie Glenroy, the Clifton Sisters, Paul Alexander, Ethel and Rose Bolte, Joseph L. Rann, the Antonio Erni, White, Adams and White, Freeman Hayes, Peter Griffin, Madison Brothers and Cooplinger, Russell and Locke, Nellie Adams, Franklyn and Pratt, May Murray, and the Gibson Girls.—The Bowdoin Boulevard Theatre is open for the Summer and is proving more popular than ever. The programme this week is headed by Carmencella, and includes the American Comedy Four, the Donovans, Cushing and Merrill, Kretser's dogs, cats and monkeys, the Yalto Duo, and Ostrado.—Charles Leonard Fletcher leads the entertainers at Crescent Gardens this week, and among the other features are Ford and Dot West, Rosie Wisted, Sully and Italia, and the Bellevs.—For the last vaudeville bill at Point of Pines the engagements are Harry Le Clair, the Quigley Brothers, the Burke Brothers, the Rastelle Brothers, and Robinson and Grant.—At Combination Park the vaudeville acts between the races are Clayton Kennedy and Mattie Beezey, Howard Brothers, Talbot and Carr, and Frank O'Brien.—Out at Norumbega Park the vaudeville bill is provided by the Leddon Quartette, Pete Baker, the Polly Trio, Clotilde Antonio, Nibio and Riley, and the Keeley Brothers.—Items: George Billhardt, of Austin and Stone's, has taken a cottage at Winthrop for the Summer.—Tillie Cohen, who has been dangerously ill for several weeks, is now convalescent and will soon be able to rejoin the circuit co. at the Palace.—John F. Conway, of the Hawthorne Vaudeville co. and Crescent City Quartette, was married to Miss Magdalen Ebert at Melrose last week.

JAY BENTON.

PHILADELPHIA, PA.—At Keith's 23-28 appear Eddie Girard and Jessie Gardner, Rose and Brooks, the Three Livingstons, Dooley and Nelson, Whelan and Otto, Johnson and Wells, Montgomery and Pearl, Joe and Nellie Deering, the Yale Duo, Harry Antrim and Yetta Peters, Bicknell, Haight and Dean, and the biograph.—The attraction at the Lyceum Theatre 23-28 is The Chesterfield Girls Burlesquers, introducing a big many ballet, Barrett, Kennedy and Hayes, Green and Rue, and Miss Dooley, Pearson and Lorel.

H. FRIEDBERGER.

ST. LOUIS, MO.—The Kentucsos made such a hit 15-21 that they were re-engaged for another week at the Hilldrome at Forest Park Highlands. Their bicycle trick riding has been the sensation of the week, and is being discussed in every section. Mahoney Hayes, and co. presented the comedy skit, A Wise Guy. The four Mortons have a good turn in a white comedy bit. A Night in a Pool Room; the Kennedy Brothers, with Ruby Pace; J. Bernard Dyllyn, the Big Man from Harvard, and the Delmore Sisters and Tom Mack make a Summer hit that is as good as it can be. Clarence Wilbur presented best a good bill 15-21. Clarke F. Ashcraft was a big hit. Fred Herbert's dogs were a great feature. Pete and Peter Conley and Nona and Wormley, Fox and Foster, Willis and Mae Pitman, the Lewis and Walter Brothers, and the Four Mystic Owls finished the bill. Manager Lemoine's Summer Music Garden, Lemoine's Garden, did the best business of the season in date of the Open week 16-21. The management announces that the season will be kept open until the contractors are ready to commence on the alterations in the building.—Rose (F. E. Trittman, manager): A really good vaudeville at the New Night Owl Burlesquers of this house 16, and the performance met with deserved approval. The olio opened with Will Procter and Rosie Hamilton, Billy McKay and Amy Lawrence, Lew Hawkins, Bailey and Austin; Rosebud Travis, and the Bessie Sisters closed 22.—Standard: It is announced through the local press that the Exposition Music Hall will reopen 29 under management of A. E. Koch and Joseph D. O'Brien, of this city.—A high vaudeville entertainment is to be given daily at Point Park.—W. T. Silvester has a special engagement at the Alhambra week commencing 23.

CLAUDE I. H. NOBRIS.

SAN FRANCISCO, CAL.—Orpheum (Gus Metzger, manager): For two weeks ending 14 H. R. O. houses were present of every performance, to see the following exceptionally fine bill: Walter Le Rue and Florence Clayton, Rose Franklin, Hill and Whitman, Murphy and Nichols, Stuart Barnes, Lotta Gladstone, the Two Little Pucks, Peter F. Dailey, John L. Kearney, Ed Gerrey, Mal Lowry and Molly Fuller, the Midnight Cadets, Curtis and Simonds, Burton and Ashley, the Twin Mites, and the Kinetoscope.—Chutes (Bill Levy, manager): Dooley and Rooney, Ollie Lorello, Loshia Montague and her trained cats, the Two Leonards, Davis and De Hondin, Miller Bacon and Myrtle Wayne, Ben Benton, Elsie Whittier and Josh Hopkins, the Ramsay Trio, Arthur Lenz, and the animatoscope entertained good business the two weeks ending 13.

GENERAL JAMES MITCHELL.

BUFFALO, N. Y.—After two successful weeks of Fiddle-Dee-Dee, Rose's again returned to vaudeville 16 with Valerie Bergere, assisted by Walter Greene and Rose Stuart, in Ellie's First Love, Nat M. Wills, Edith Latell, the Three Morellis, the Avons, Susie Fisher, Ward and Curran, and the biograph. Mr. Melville and co. 23-28.—The Lafayette Square theatre a return date at the Lafayette 16-21 and drew well. About the best work is done by Joe Hearn in Happy Improvisations. Holden and Joss are a clever Irish team, and Lemlie a wonderful cornetist. Others were Johnson and Hilliard, Hart and Little Hart, Tabasco and Carney, and May Keenan. The Devil's Daughter 23-28.

JOSEPH O'CONNOR.

WASHINGTON, D. C.—At the Columbia, A. M. Schroyer in his daredevil bicycle auto-chute ride and acrobatical dive to a water tank, has attracted crowds, and continues for another week. Other entertaining features besides the above, are the St. Nelmos, Newell and Shevette, Macarney and Gorman, and Rhea and Benedetto.—Buffalo Bill's Wild West exhibition for two days, 30, July 1, at Chevy Chase, Thirteenth and F Streets, N. E.—At the Lawrence Summer Garden are Rentzell and Gardner, Reese Mizner, Irene and May Vaughn, Ed Werner and Ivy.—At Chesapeake Beach are Morton and Russell, William Lang, Elsie Russell, Dolly Hayden, and Baldwin and Gilbert.

JOHN T. WARDE.

NEWARK, N. J.—Proctor's bill 16-21 was good though disappointing in what many intended to have been the headliners. J. K. Emmett cannot be said to make good in either monologue or vocal work. Clarence Leonard did fairly well in songs and unusual monologue, Welch Prescott and co. were clever in a sketch. Matthews and Ashley, Hebrew comedians, were excellent. Burrows and Travis gave satisfaction in comedy. Cusack and Richards pleased with musical instruments. Rentas and Rentas make a decided hit in singing and acrobatic dancing. The kalatechnoscope continued to please. Audiences kept on growing in size.—Waldmann's Opera House was dark 16-21.

C. L. NELSON.

MONTREAL, CAN.—Theatre Royal (J. B. Spencer, manager): The Innocent Beauties to fair business 16-21. The Sisters Bernard do a singing and dancing turn of more than ordinary merit. Belle Harvey, who made a hit here a week before, was retained. The Pianos, Joseph Murphy, and Gertrude Wallace deserved mention.—At Bonsecours Park, besides Lavigne's Band there is a charming ballet, with some fine, light effects. The acrobatic work of the Cousins, Jacobian music, and the singing and dancing of Miss De Cotret were all worthy of mention 16-21. Ada Arnoldson also did a good turn.

W. A. TREMAYNE.

TOLEDO, O.—Casino (Frank Burt, manager): Bill 15-21: The Seabons, Hussey and Rice, John F. Clark, Brennan and Martinet, Martinetti and Sutherland, and the Great Hawthorne Quartette; business good.—Lagoon's Fleur d'Lis Minus, manager): The Lovelands, Hayes and Noble, Mazie and Wolfe, the Mendelssohn Quintette, the Milmore Sisters, and Cook and Clinton, 15-21; crowds nightly.—Ballman Park (J. W. McCormack, manager): Manor Moyer Aerial Ballet, the Mathisons, Leslie Deere, and Hale and Gilbert 15-21; large audiences.

C. M. EDSON.

BAYONNE, N. J.—Washington Park Amphitheatre (Freeman Bernstein, manager): Business continued up to top notch, and an excellent programme was offered. The one presented 16-21 contained Laura Comstock in a very good singing act, Hanson Ellsworth and Carney, in a very good sketch, Mabel Hite, assisted by John L. Kearney, Ed Garvin, Mae Lowery, and Mollie Thompson, in A Dress Rehearsal, won first honors. The reel were: Stuart Barnes, Lotta Gladstone, Dooley and Fowley, the Two Little Pucks, Midgley and Carlisle, the Eight Floreland Sisters, and the biograph.—Chutes (Henry Koch, manager): The Hawaiian Sextette continued 9-28. The engagement of the Lyric Opera co. opens 23, instead of 16, as intended.

JAMESTOWN, N. Y.—Celoron Theatre (Gale Dohmer, manager): This beautiful theatre is turning people away every night, the bill, which consists of Little Elsie, Mr. and Mrs. W. C. Fields, Florine, the Brothers Martine, Burton and Brookes, and Nick Glynn, being especially pleasing 16-21.—Items: Little Elsie was the recipient of many beautiful bouquets and a great deal of attention from the friends she made while here.—Buffalo Bill's Wild West appears here July 3.

LANCASTER, PA.—Woolworth Building Roof-Garden (John R. Peoples, manager; George E. Boyle, associate manager): Lillian Burkhart and co. in A Duel on Change, Wesner and Walters, Campbell and Mathews, the Lansberry Sisters, Evelyn Fenner, and Ed Estes pleased large houses 16-21. Herbert and Willing failed to appear and on 17 Jane Courthope and co. were secured in their place and made a hit. For 23-28: Donahue and Nichols, Lyons, Adele Purvis Ouri, Le Roy and Woodford, Edward Gray, Teudo, and Cooper and Schall.

HARRISBURG, PA.—Paxtang Park (Harrisburg Traction Co., managers): The Ideal Vaudeville co. 9-14; fair business. The co. includes Alice Dunbar, A. Arthur, Wesner and Walters, Edward Adams, Clark and Cosby, J. D. Henderson, Russell and Dunbar, and Ed Estes. The Imperial Vaudeville co. opened 16 to good business. A change in the form of management of this place is announced, beginning 23. Manager H. Appell prescribes his Paxtang Stock co. in a round of plays made popular by his successful road co.

CINCINNATI, O.—The bill at Chester Park 16-21 included Rhoda on the slack wire, the Baker Sisters in songs and dances, Tom Ripley in monologue, Watson and Newton in a comedy sketch, and Thor in a musical turn.—At Coney Island 16-21 Gay, assisted by Rhea Pedrezan, repeated his mystifying performance for a second week. The new features of the bill were Frank and Ida Williams, the Ashton Trio, and Harvey and Ely.

GLENS FALLS, N. Y.—McGregor Park (Barry and Nichols, proprietors): For 16-21: Dick Ferguson and Grace Passmore, Bostick and Rich, the Sisters Cassilis, and Mabel Hicks pleased. For 23-28: Bryant and Saxon, Lottie West Symons and others.—Capital Music Hall (John Donahue, proprietor): For 16-21: Professor Holmes, Brackett and De Lono, Burt Kennedy, Dot Stanley, and Maude White; attendance good.

ATLANTIC CITY, N. J.—Young's Pier: For 16-21: Gaudsit's Royal Marine Band, Maybelle Moore, Harrison Huntley, and the Two Little Mors.—Hopkin's Empire (Alexander Hopkins, manager): The Lafayette Show closed 14 after playing to the largest Summer business ever done in this house. For 16-21: Columbine, Mr. and Mrs. Milton Noblon, Irving Jones, Weston and Allen, Bolelle, Barry and Halvers, Edna Murrills, and Ford and Cantwell; business large.

NEW ORLEANS, LA.—West End (A. H. Ottmann, manager): The attendance continues large at about eight thousand nightly, and the programme offered maintains its standard. Reader's Chicago Marine Band is still the leading feature. For 16-21: Leah Russell, the Kine Boys, and the vitagraph.—Antlers Park and City Park have each their band of music, and big crowds are always in attendance.

BUTLER, PA.—Alameda Summer Theatre (W. B. McCallum, manager; George E. Burchhalter, local manager): Opened 16-21 with the World Comedy Quartette, Strauss and Mantz, the Reif Brothers, and Rich and Gussie Lee; big business. For 23-28: The Clarens Quintette, Maxwell and Dudley, Albert Watty, and Haldon and Hawkins.

ATLANTA, GA.—New Star (John B. Thompson, manager): Business continued good 16-21.—Item: E. Coley Anderson, former manager of the New Lyceum, has entered suit against J. E. Frost for breach of contract. Mr. Frost was to build a new house for Mr. Anderson, but Anderson claims that Frost has failed to do so according to contract. The suit is for $15,000.

WEST SUPERIOR, WIS.—Grand (W. S. Campbell, proprietor and manager): Week 16-21: Rooney Cunningham, Mamie Myers, the Allen Sisters, A. C. Pringle, Charles Gilroy, J. W. Kelcey, Tom Martin, Joe Hamilton, Jack Welch, Irving and Oliver, Mamie Castle, Harry S. Le Compte, the Kates Brothers, Babe Hale, and stock.

LONDON, ONT.—Springbank Park (Charles E. A. Carr, manager): The bill 16-21 consisted Parker, Mabel Moray, the Leetons, Lawrence and Hamilton, Coty's dogs, and the biograph; good attendance. For 23-28: Whistling Tom Brown, John F. Clark, De Haiis and Valora, the Two Schrodes, and the biograph.

MANSFIELD, O.—Lake Park Casino (E. R. Bailey, manager): Price and Rahal, the Hinktowns, Mabel Moray, the McCann Family, and Carey and Delmo week of 9 to good business. For 16-21: Linda N. Wilson, Forrester and Floyd, the Hinktowns, Keppe, and the Reeds. Barlow's Minstrels 23-28.

PERU, IND.—Boyd Park (Wabash Traction Co., proprietor; J. A. Irvin, manager): Bill 16-21: Marie Rochaux, the Two Nikkos, Pelot, Sam and Ida Kelley, and the biograph. Week 23-28: John D. Gilbert, Maurice and Dacrow, Lottie West Symons, Frank and Ida Williams, and James M. Hingham.

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ST. PAUL, MINN.—

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Norton, mgr.): Petoskey, Mich., June 24, Cheboygan 25, St. Ignace 26, Sault Ste. Marie, Can., 27, Sault Ste. Marie, Mich., 28.

A TRIP TO THE JUNGLES (Boom's): Woonsocket, R. I., June 23-28, Putnam, Conn., 30-July 5, Uxbridge, Mass., 7-12.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

AMERICAN STOCK: Kansas City, Mo., June 15—indefinite.

BAKER STOCK: Hamilton, Can., June 16—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y., May 10—indefinite.

BELLOWS STOCK: Denver, Col.—indefinite.

BLAIR, EUGENIA: Cleveland, O., June 2—indefinite.

BOYLE'S STOCK: Nashville, Tenn., Jan. 20—indefinite.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CLINTON, DE WITT, STOCK: Dayton, O., June 15—indefinite.

DODGE, SANFORD: Madison, S. D., June 23, 24, Bigstone 26, 27, Devil's Lake, N. D., 28-30, Rochester, Minn., July 4.

ELTON, ERNEST: Charlottetown, P. E. I., June 25-30.

EMPIRE STOCK: St. Louis, Mo., June 9—indefinite.

FRAWLEY, DANIEL: Minneapolis, Minn., May 25-July 5.

GIFFEN DRAMATIC: Richmond, Va., June 9—indefinite.

GRATTAN, LAWRENCE: Utica, N. Y.—indefinite.

GRUEN STOCK: St. Louis, Mo., June 2—indefinite.

HARRINGTON-REYNOLDS: Seattle, Wash., May 25—indefinite.

HASWELL, PERCY (George Fawcett, mgr.): St. Paul, Minn., May 25-July 12.

HAYWARD, GRACE (Dick Ferris, mgr.): Omaha, Neb.—indefinite.

KELCEY, HERBERT, AND EFFIE SHANNON: Denver, Col., June 23-28.

KIDDER, KATHRYN (The Country Girl): Butte, Mont., June 23, 24, Helena 26, Fargo, N. D., 27, Grand Forks 28, Crookston, Minn., 30, Duluth 30, West Superior, Wis., July 1.

KINGDON, COURTNEY: Albany, N. Y., June 30-Aug. 1.

LEWIS, DOROTHY, STOCK: Troy, N. Y.—indefinite.

McCULLUM'S, BARTLEY, STOCK: Portland, Me., June 2—indefinite.

NEILL, JAMES: San Francisco, Cal., April 21-July 12.

O'SULLIVAN'S STONE WALL: North Jay, Me., June 24, Livermore Falls 25, Wilton 26, Rumford Falls 27, 28.

OWEN, WM.: Cadillac, Mich., June 25, Petoskey 26, Charlevoix 27.

PECK'S BAD BOY (L. J. Frenck, mgr.): Guilford, Me., June 24, Greenville 25, Brownville 26, Millinocket 27, Stapleton 28, Fredericton, N. B., 30, Chatham July 1, Moncton 2, Amherst, N. S., 3, Pictou 4, Windsor 5, Kentville 6, St. John, N. B., 10-12.

TILLEY STOCK: Grand Rapids, Mich., May 18—indefinite.

PIKE BROTHERS' COMEDY: Port Huron, Mich., June 9-28.

PIKE THEATRE: Detroit, Mich., June 2—indefinite.

RAILROAD JACK (Eastern): Gay Cushman, mgr.): Milton, N. Y., June 24, Clyde 27, Fulmyra 30, Weltline 31, Canton 28.

STUART, RALPH: Portland, Ore., April 12-July 5.

THE HALL OF FAME: New York city—indefinite.

THE LOSERS OF GOTHAM (Will H. Calhoun, mgr.): Hamilton, Mo., June 24, Fulton 25, Fremont July 26, Carthage 27, Hot Springs 28, Waldenburg, Ark., 30, Pocahontas July 1, Memphis 2, Brownsville, Tenn., 3, Jackson 4, Charlottetown 5, 6.

THE MISSOURI GIRL (Fred Raymond's): Harry Higgins, mgr.): Sheriff, Wis., June 24, Tomahawk 25, Rhinelander 26, Iron Mountain, Mich., 27, Crystal Falls 28, Florence, Wis., 30, Escanaba, Mich., July 1, St. Ignace 2, Newberry 3, Hancock 4, Marquette 5, 6.

THE SUBURBAN: Chicago, Ill., May 5—indefinite.

TOOLE, J. K.: Ottawa, Can., June 24-28.

VERNON, MISS R.: Rockport, N. Y., June 24, Rockland, Me., Quebec July 28, Woonsocket, R. I., 30, Centre Ville, Mass., July 1, Attleboro 2, Babylon 3.

TWO LITTLE WAIFS (Lewis Carter's): Fargo, N. D., June 24, Grand Forks 25, Grafton 26, Winnipeg, Man., 27, 28.

REPERTOIRE COMPANIES.

AUBREY STOCK (Eastern: Mittenthal Bros., mgrs.): Toronto, Can., June 9—indefinite.

BARLOCK THEATRE: La Crosse, Wis., June 22-July 5.

BRADLEY DRAMATIC: Little Rock, Ark., June 9—indefinite.

BOWDOIN SQUARE STOCK: New Bedford, Mass., June 9—indefinite.

CARNEY STOCK (Harry L. Webb, mgr.): Perkinsville, Vt., June 24-28.

CHASE'S PARK STOCK: Mason City, Ia.—indefinite.

DOCKSTADER'S: Minneapolis, Minn., June 22-July 5.

EMPIRE STOCK: Gloversville, N. Y., June 23-28, Saratoga 30-July 5.

ECLIPSE STOCK: Clay City, Ind., June 23, 24, Worthington 25, 26, Linton 27, 28.

FALKINER AND DE KOS BROTHERS: Little Falls, N. Y., June 23-28.

FERSON, IRVING: Warsaw, Wis., June 23-28, Merrill 30-July 5, Ashland 30-July 5, Wausau 6-12.

FREIE-CHRYER STOCK (Chrystian Freie, mgr.): Old Town, Me., June 23-28, Vanceboro 30-July 5.

FOUNTAIN, MARIE: Dallas, Tex., June 9—indefinite.

GUERAND AND FORD: Tupper Lake, N. Y., June 30-Aug. 9.

HALL, DON C.: Washington, D. C., June 16-28.

HERRMANN'S STOCK: Flint, Mich., May 5-Oct. 5.

HERRET STOCK (G. W. Herret, mgr.): Albany, N. Y., June 30-Aug. 9.

HOWARD-CLANTON STOCK: Nashville, Tenn., June 9—indefinite.

HOWARD-DORSEY: Sioux City, Ia., June 1—indefinite.

KLARK-SCOVILLE (Sophie Scoville, mgr.): Canajoharie, N. Y., June 23-28, Rome 30-July 5.

LAKEWOOD STOCK: Atlantic City, N. J.—indefinite.

MACE-PEYTON STOCK (Wilbur Mack, mgr.): Elgin, Ill., June 23-July 5, Ashland, Ky., 14-Aug. 2.

MANHATTAN STOCK: Butte, Mont., June 15-30.

MARKS BROTHERS (Tom Marks, mgr.): London, Can., June 16—indefinite.

MARKS BROTHERS (S. W. Marks, mgr.): Perth, Can.—indefinite.

MARKS BROTHERS (Ike Marks, mgr.): Christie's Tobin, Can., June 16—indefinite.

MATHER, CLARA: Wilson, N. C., June 16-July 1.

MURRAY AND MACKEY (John J. Murray, mgr.): Piqua, O., June 23-28.

NATIONAL LYCEUM: Fort Smith, Ark., June 16—indefinite.

NATIONAL STOCK (Forrester and Gregory, mgrs.): Council Bluffs, Ia.—indefinite.

NELSON, HAROLD: Perry Sound, Can., June 9—indefinite.

PATTON'S, CORSE, COMEDY: Montreal, Can., June 9-July 5.

ROBSON THEATRE: Natchez, Miss., June 9—indefinite.

ROYAL THEATRE: Traverse City, Mich., June 23-July 5.

RYAN, DANIEL: St. Johns, N. B., June 16-30, Halifax, N. S., July 7-12.

SHIELEY, JENNIE, STOCK: Spokane, Wash., June 9—indefinite.

STUTTS, O.: Sault Ste. Marie, Mich., June 23-28.

THE BEALS (C. T. Beals, mgr.): Seattle, Wash., May 25—indefinite.

THE ROYAL THEATRE (Owen H. Seybolt and A. C. Page, mgrs.): Traverse City, Mich., June 23-July 5.

TUCKER, LILLIAN (C. C. Vaught, mgr.): Champaign, Ill., June 9—indefinite.

TURNER, CLARA, STOCK: Lynn, Mass., June 9—indefinite.

VALLAMONT STOCK: Williamsport, Pa., June 9-Sept. 13.

VAN DYKE AND EATON (C. Mack, mgr.): Mount Clemens, Mich., May 19—indefinite.

VAN DYKE AND EATON (Eastern: H. Walter Van Dyke, mgr.): Raven Rock, W. Va.—indefinite.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: New York city June 2—indefinite.

A TRIP TO BUFFALO (Chas. P. Salisbury, mgr.): Atlantic City, N. J.—indefinite.

ADGEN OPERA: Washington, D. C.—indefinite.

AMERICAN COMIC OPERA (G. J. Finn, mgr.): Manchester, N. H., June 23-28, Concord 30-July 12.

BIJOU MUSICAL COMEDY: Atlanta, Ga., June 16—indefinite.

BOOM'S OPERA (Leopold Frankenstein, mgr.): Allentown, Pa., June 23-28, Plattsburgh, N. Y., 30-July 5.

SORICK'S GLEN OPERA: Elmira, N. Y., June 16-Aug. 9.

BOSTON BIJOU OPERA: Denver, Col.—indefinite.

BOSTON IDEAL OPERA: Mobile, Ala., June 2—indefinite.

BOSTON LYRIC OPERA (W. A. Thompson, mgr.): New Orleans, La., May 12—indefinite.

BROSIUS COMIC OPERA: Detroit, Mich., May 26—indefinite.

CASTLE SQUARE OPERA (Wm. G. Stewart, mgr.): Boston, Mass., June 2—indefinite.

COLUMBIA COMIC OPERA (A: Chas. G. Anction, mgr.): Denison, Tex., June 9-28, Dallas 29—indefinite.

COLUMBIA COMIC OPERA (D: Chas. H. Edison, mgr.): Lancaster, Pa., June 9—indefinite.

DANIELS, FRANK (Dan Quigley): Manhattan Beach, N. Y., June 23-July 5.

DAVIDSON OPERA: Milwaukee, Wis., June 9—indefinite.

DAVIS, R. WADE, EXTRAVAGANZA: Lancaster, Pa., May 24-July 12.

DELMAR OPERA (George A. Kingsbury, mgr.): St. Louis, Mo., June 2—indefinite.

FIDDLE-DEE-DEE: Buffalo, N. Y., June 9—indefinite.

FLORODORA (A: Fiske and Ryley, mgrs.): Chicago, Ill., May 11—indefinite.

GLASER, LULU (Dolly Varden: F. C. Whitney, mgr.): New York city Jan. 27-June 30.

HERALD SQUARE OPERA: Albany, N. Y., June 9—indefinite.

KING DODO: New York city May 5-July 5.

OLYMPIA OPERA (H. Seaman, mgr.): Houston, Tex., June 2-28.

ROBINSON-TEMPLE OPERA: New York city June 9—indefinite.

THE BEGGAR STUDENT: Kalamazoo, Mich., June 16-28.

THE CHAPERONS (Frank Perley, mgr.): New York city June 9—indefinite.

THE DEFENDER: New York city July 5—indefinite.

THE PRINCE OF PILSEN: Boston, Mass.—indefinite.

THE SHOW GIRL: New York city May 12—indefinite.

THE WILD ROSE: New York city May 5—indefinite.

THE WIZARD OF OZ: Chicago, Ill., June 15—indefinite.

WILBUR-KIRWIN (E. F. Carruthers, mgr.): Kansas City, Mo., May 26-July 5.

WILBUR OPERA: Quebec, Can., July 28—indefinite.

YOUNG, JOHN E., COMIC OPERA (Western): Chicago, Ill., May 25-Sept. 15.

YOUNG, JOHN E., COMIC OPERA (Eastern): Louisville, Ky., June 15-July 5.

VARIETY.

ANDREWS AND SUMMER'S VAUDEVILLE STARS: Meriden, Conn., June 24, 25, South Manchester 26, Darien 27, Williamstown, Mass., 28.

DIXON, BOWERS AND DIXON: Chicago, Ill., June 15-28.

DUNBAR'S TROUBADOURS (Harry J. Dunbar, mgr.): Camden, N. J., June 30-July 12.

THE DEVIL'S DAUGHTER (Oliver and Van Order, mgrs.): Buffalo, N. Y., June 23-28.

VERNON'S VAUDEVILLE: Patchogue, L. I., June 23, Good Ground 27, Southampton 28, East Hampton 30, Bridgehampton July 1, Sag Harbor 2, Greenport 3, Shelter Island 4, Riverhead 5.

CIRCUSES.

BARNUM AND BAILEY'S CIRCUS: Bost., Mass., June 23, 24, St. Johns 25, Bangor 26, 27, St. Mich 28.

BUCKLEY'S: Reinerg, Pa., June 23, 24, Tarentum 25, 26, Kittanning 27, 28.

BUFFALO BILL'S WILD WEST: Schenectady, N. Y., June 23, Amsterdam 24, Syracuse 25, Rochester June 26, Pittsburg 27, Akron, O., 28, Youngstown 30, Warren July 1, Amsterdam 2, Syracuse 3, Rochester 4, New Batavia 5, Jamestown 6, Meadville, Pa., 7, New Castle 8.

DARLING AND DE GRIO: Berwick, O., June 23, 24, Canonsville 25, 26, Uniontown, Pa., 27, Connellsville 28, Somerville 30, Mt. Pleasant July 1, Volant 2, Connellsville 3, Confluence 4, Rockwood 5, Somerset 6.

FOREPAUGH-SELLS BROS.: Middleboro, Mass., June 24, Portland 25, Lewiston 26, Bath 27, Rockland 28, Waterville, Can., 30, Montreal 31, Valleyfield 2, Ottawa 3, Carnwall 4, Kingston 5, Belleville 6, Peterboro 7, Lindsay 8, Orillia 9, Owen Sound 10, Stratford 11, Woodstock 12, Brantford 13, Galt 14, Berlin 15, Woodbine 16, Guelph 17, Hamilton 18, Toronto 19-28.

HALL'S AND BARLEY'S: Belleville, Ill., June 24, Vesta 25, Ridgway 26, Lake 27, Woodlake 28.

KING AND TURNER'S RAILROAD: St. Louis, Mo., May 25—indefinite.

LUCKY BILL'S: Cooley, Miss., June 24, Gary, S. D., 25, Clear Lake 26, Castlewood 27, Estelline 28.

MAIN, WALTER L.: Hartford, Conn., June 23, Rockville 24, Southington 25, Waterbury 26, Woonsocket, R. I., 27, Worcester, Mass., 28, Waltham 30.

NICKLE PLATE: Ottawa, Ill., June 24, Joliet 25, La Salle 26, Dixon 27, Rockford 28.

ROBERT'S SHOW (G. Noble, mgr.): Columbia, S. C., April 21—indefinite.

SORRIS AND ROWE'S: Bay City, Mich., June 24.

SINGLING BROTHERS': Gilmore's Falls, Wis., June 24, Stevens Point 25, Pond du Lac 26, Milwaukee 27, Racine 28.

SAUTELLE'S: Whitman, Mass., June 24, Plymouth 25, Fall River 26.

STEWART'S (Capt. Stewart, mgr.): Petersburg, Ind., June 24, Lawrence 25, Bern 26, Geneva 27, Bryant 28.

WEAVER BROTHERS': Mount Morris, N. Y., June 24, Warsaw 25, North Java, Genesee 27, Mexico 28, Westfield 30, Cassadaga 31, Sherman July 1, Mayville 2, Panama 3, Jamestown 4, Frewsburg 5.

WHITNEY BROTHERS': Gilmore's Falls, Wis., June 24, Stevens Point 25, Pond du Lac 26, Milwaukee 27, Racine 28.

WINNEBAGO BROTHERS' SHOW: Rothschild, Wis., June 23-28.

MISCELLANEOUS.

BARLOW'S MINSTRELS: Mansfield, O., June 23-28.

BOOM'S MASTODON MINSTRELS: Athol, Mass., June 23-28, Greenfield 30-July 5, Woonsocket, R. I., 7-12.

BRITISH-AMERICAN BAND: Atlantic City, N. J., May 18—indefinite.

BROOKS'S CHICAGO MARINE BAND: New Orleans, La., June 16-July 5.

CANADIAN JUBILEE SINGERS: Standish, Mich., June 24, Pinconning 25.

CONTERNO'S BAND: Philadelphia, Pa., June 15—indefinite.

COTTLE'S MUSEUM: Logan, Ia., June 24, Spencer 25, Cherokee July 2.

DUBY BAND: New York city—indefinite.

HELM'S CARNIVAL: Mt. Island, Ill., June 23-28.

HERBERT, VICTOR, ORCHESTRA: Philadelphia, Pa., June 16-July 12.

HOLLOWAY, PROF. E. R.: Janesville, Wis., June 24, Prescott, Ill., July 4.

HOWE, LEMMA, ORCHESTRA: Revere Beach, Mass., June 16-Sept. 15.

HUNGARIAN BAND: Louisville, Ky., June 1—indefinite.

KILTHEY BAND (T. P. J. Power, mgr.): Baltimore, Md., June 24-July 12.

LEBRATT'S BAND: Philadelphia, Pa., June 21—indefinite.

MOREY'S BOSTON LADIES' ORCHESTRA: Pittsburg, Pa., June 9-28.

MARTINIQUE (Harry S. Sargent's): New Boston, N. H., June 24, Weare 25, Hamilton 27, Bradford 28, Warner 30, Contoocook July 1, Hooksett 2.

MILLER, FRED, ORCHESTRA: Salem Willows, Mass., June 16-Sept. 2.

MONK'S CARNIVAL (Isaac M. Monk, mgr.): Paris, Ill., June 24, Anderson, Ind., July 4-10.

NEDDERMEYER'S BAND: Columbus, O.—indefinite.

NEDDERMEYER'S U. S. BAND: Meadville, Pa., June 24.

PHINNEY'S: E. E. Pittsburg 30-July 14.

Butler 31, E. Pittsburg 28-July 14.

SMITH, PROF., HARRY: Coatsville, Pa., June 23, 24.

LETTER LIST.

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